6 SONGS! LED ZEPPELIN Black Dog JIMI HENDRIX Hey Joe DJANGO REINHARDT Nuages GODSMACK Serenity DISTURBED Liberate **Strum It»** JAMES TAYLOR Fire and Rain

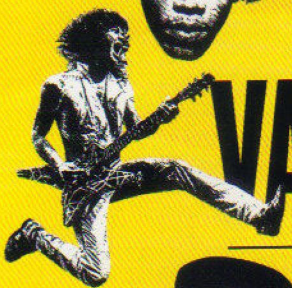
THE MAGAZINE YOU CAN PLAY

Guitar one™

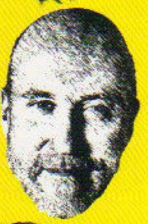
BATTLE OF THE AXES

128 LEGENDS CUT HEADS

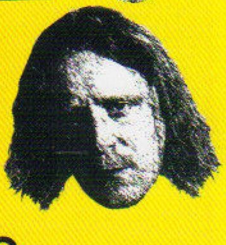
HENDRIX vs. SLASH



VAN HALEN vs. SCOFIELD



VAUGHAN vs. HAYNES



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The Tones Between the Lines

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By Billy Clements

Jimmy Page and Jimi Hendrix are two great names that are synonymous with great tone. Known for his mastery of getting just the right sound for the song, Jimmy Page's willingness to experiment is what gave "Black Dog" its classic tone. And what more can be said about Jimi Hendrix. No other individual has been as influential on today's electric guitar sound. So even if your taste is metal, jazz, or folk, this month's songs provide a great set of tones to try.

Here's your guide to getting the great tones of this month's songs. Just dial in these settings on your GNX3 Guitar Workstation and you're on your way. If you have MIDI on your computer it's even easier. Just go to **www.digitech.com/guitarone** to download the presets directly into the GNX3.

Once you've got the tones, jump over to the built in multi-track recorder and lay down the rhythm tracks. Turn on the song repeat and you can practice that solo until you've got it nailed. You can also use the recorder as your portable tutor to practice this month's lessons. Just download the "Hear It On Line" lesson MP3's and take them with you.

HEAR IT ONLINE
guitaronemag.com

I hope the tones, playing hints, lessons and music provided here inspire you to take your playing to the next level.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

DISTURBED "Liberate"

Display Name LIBERATE	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Rectified	Vntg4x12	35	81	0.0	1
Red	Mdrngain	Brit4x12	60	86	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-7	2300	1	3800	4
EQ - Red	–	0	2500	0	5000	0
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

GODSMACK "Serenity"

Display Name SERENITY	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Acoustic	Direct	99	90	0.0	1
Red	Cleantub	Amer2x12	20	80	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	4	1800	12	4750	12
EQ - Red	–	0	550	0	3200	0
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

JIMI HENDRIX "Hey Joe"

Display Name HEY JOE	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Blackfac	Amer2x12	93	72	0.0	1
Red	Tweed	Twed1x12	69	91	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-1	3200	2	7750	2
EQ - Red	–	5	4450	4	7300	9
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Hall	10	51	50	19
Exp Assign	Exp 1	Vol Pre	0	99	–	–

LED ZEPPELIN "Black Dog"

Display Name BLACKDOG	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Britstak	Direct	22	70	0.0	1
Red	Hot Rod	Brit4x12	42	60	-2.5	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	On	Fast	5.0:1	28	9	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	0	1325	3	8000	-12
EQ - Red	–	0	1550	12	1750	11
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	Flanger	1	13	90	28
Delay	Off	–	–	–	–	–
Reverb	Off	Room	0	20	18	21
Exp Assign	Exp 1	Vol Pre	0	99	–	–

DJANGO REINHARDT "Nuages"

Display Name NUAGES	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Cleantub	Amer2x12	28	67	0.0	99
Red	Cleantub	Amer2x12	67	49	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	5	1600	9	5000	2
EQ - Red	–	0	625	8	1950	7
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Plate	0	11	0	10
Exp Assign	Exp 1	Vol Pre	0	99	–	–

JAMES TAYLOR "Fire and Rain"

Display Name FIRERAIN	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Acoustic	Direct	99	90	0.0	1
Red	Cleantub	Amer2x12	67	49	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	0	550	0	3200	12
EQ - Red	–	0	550	0	3200	0
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

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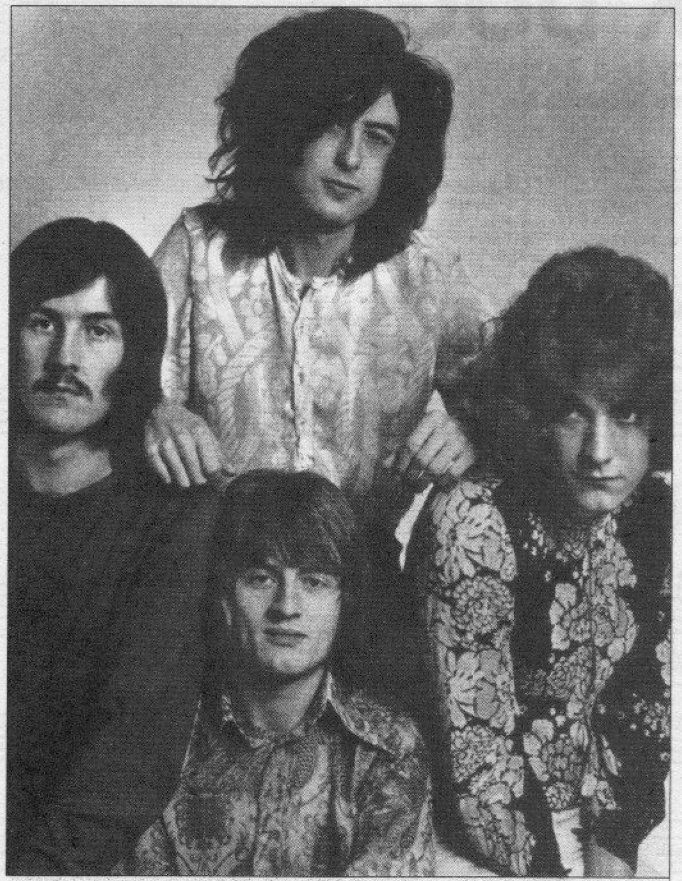


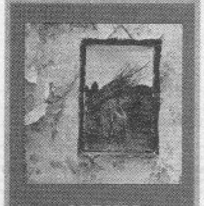
Led Zeppelin "Black Dog"

By Lorne Behrman

Released November 8, 1971, Led Zeppelin's *IV* was the album that gave us "Stairway to Heaven" and ushered in—depending on how you look at it—the great (or grating) era of power ballads: 1971–91. (Nirvana's *Nevermind* signaled the end to this sprawling sentimentality.) Zep's fourth was the album where the band found the influences—Elvis, John Lee Hooker, Howlin' Wolf, and pastoral English folk music—that would become the basis for their distinctive sound. The leadoff track, "Black Dog," isn't a blues song or a heavy metal song; it has these elements in it, but more than that—it's a Led Zeppelin song.

THE MAIN RIFF

The line "Hey, hey, mama, said the way you move, gon' make you sweat, gon' make you groove" triggers a daunting barrage of spiraling riffs that descend with such force that they seem to explode, the dust clearing in the form of a fat, sustaining A power chord. All the magic here is derived from just one little scale: A minor pentatonic (A–C–D–E–G). **Fig. 1** puts these notes under your fingertips in a nifty little "box" pattern. Delegate one finger to each fret so that your index finger nails the 6th string's 5th-fret A and your pinky handles the 6th string's 8th-fret C, etc. For precision and evenness, practice this scale with alternating up- and downstrokes.



ALBUM
IV
(Atlantic)

Once you've gotten inside the scale, tackle the riff. Notice the passing tone that Jimmy Page includes in Riff A—on the "and" of the first bar's beat 1, he throws in the raised 7th (G♯), which you'll fret with your middle finger. This chromatic device breaks up the symmetry and consonance of scales, making them sound less mechanical and more musical. In the riff's second measure, you'll want to temporarily shift positions—grab the 3rd string's 7th-fret D with your index finger, and the 9th-fret E with your ring finger, then slide back down to the familiar box.

Fig. 1

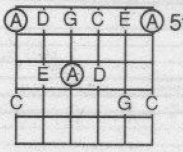
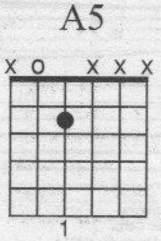


Fig. 2

A5



THE CHORD SHAPES

If you think of Riff A as a sentence, the power chord form in **Fig. 2** is the punctuation. Page uses this chord as an exclamation point, letting it sustain four measures for emphasis. Contrasting sharply with the more active riff, this stark sonority provides maximum impact by avoiding clutter. Look at how Page tweaks the chord during the transcription's Rhy. Fig. 2. There, he adds a higher root note (A) on string 3, and bottoms the power chord with its minor 7th (G) on string 6, lending a bluesy, dominant feel. In the second measure Page solidifies the minor tonality by stabbing a C5 chord—try barring it with either your ring or pinky finger.

THE OUTRO-SOLO

The solo is built around two scales: the A minor pentatonic and the F♯ minor pentatonic (F♯–A–B–C♯–E), which can be fingered with the same box pattern written in Fig. 1, relocated to the 2nd position. Interestingly, F♯ minor pentatonic is ultimately a reordering of the A major pentatonic scale (A–B–C♯–E–F♯). Notice how Page coyly drops major 3rds in this minor-based tune; this is a popular blues device, and this solo is packed with references to all the great electric blues stylists: B.B. King, Albert King, and Freddie King, among others. Study how Page structures his solo. He starts in the lower register with the major pentatonic scale, and while the dynamics build, the tonality gets darker as he ascends the fretboard. One device that many soloists use to increase excitement is repeated motifs, and an excellent one can be found in bars 25–27 of Page's solo. Commit it to memory, and learn it in all 12 keys. When someone wants you to sound Pagey, that's the motif to call up.

TONE ZONE

GUITARS 1–3: Solidbody electric
PICKUP/POSITION: Humbucker/Neck
GAIN: 8
EQ: Bass/Mid/Treble: 6/5/8
EFFECTS: Leslie speaker, wah-wah pedal

Led Zeppelin *Early Days (The Best of Led Zeppelin, Volume One)* (*Guitar/Tab/Vocal*; 7229A/$24.95) Contains the best from Led Zeppelin's early years! Titles are: Good Times, Bad Times • Babe, I'm Gonna Leave You • Dazed and Confused • Communication Breakdown • Whole Lotta Love • What Is and What Should Never Be • Immigrant Song • Since I've Been Loving You • Black Dog • Rock and Roll • The Battle of Evermore • When the Levee Breaks • Stairway to Heaven. Includes an explanation of notation and tablature. Available from Note Service Music (800-628-1528).

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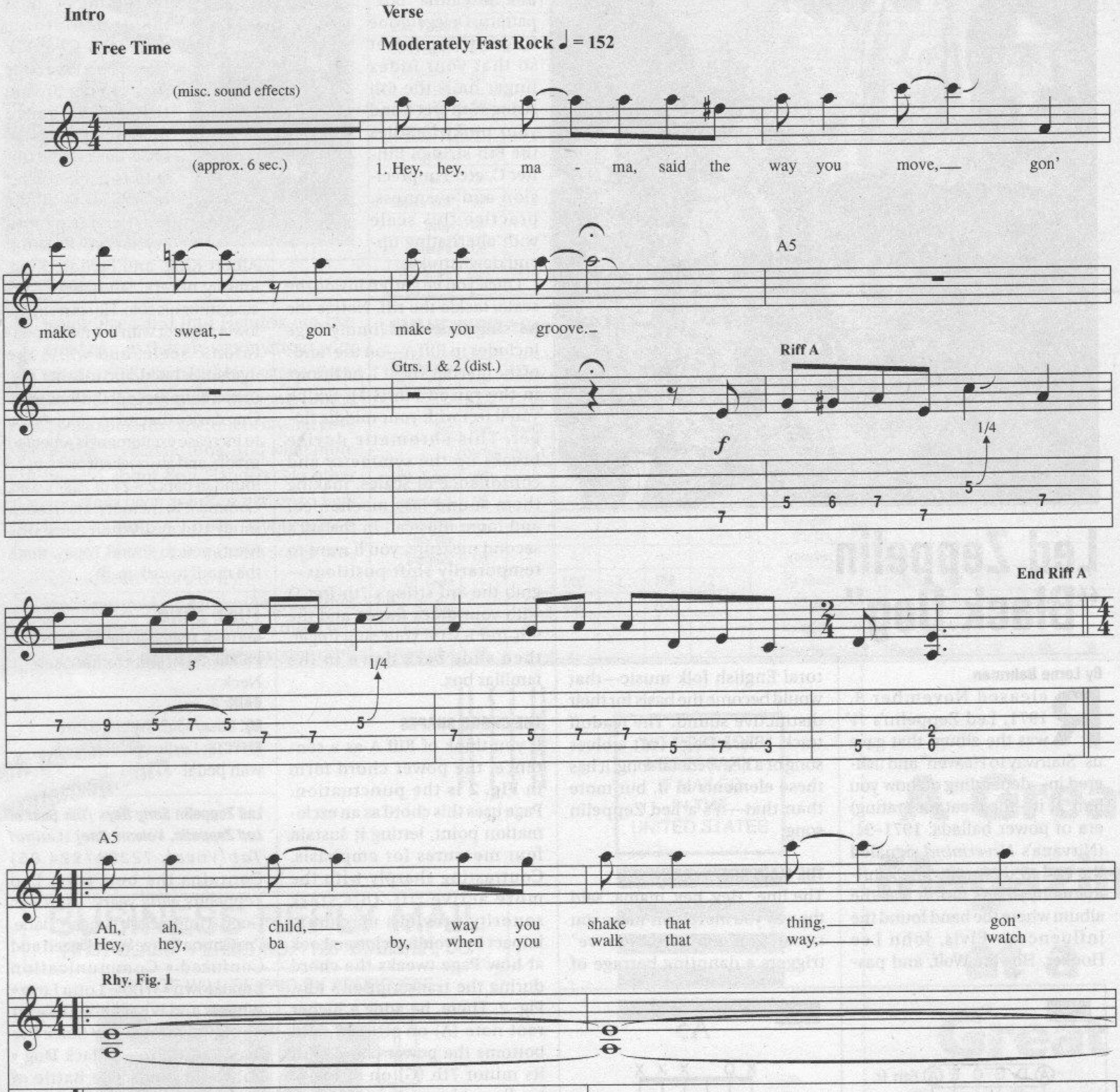
BLACK DOG

As Recorded by Led Zeppelin

(From the Atlantic Recording IV)

By Jimmy Page, Robert Plant and John Paul Jones



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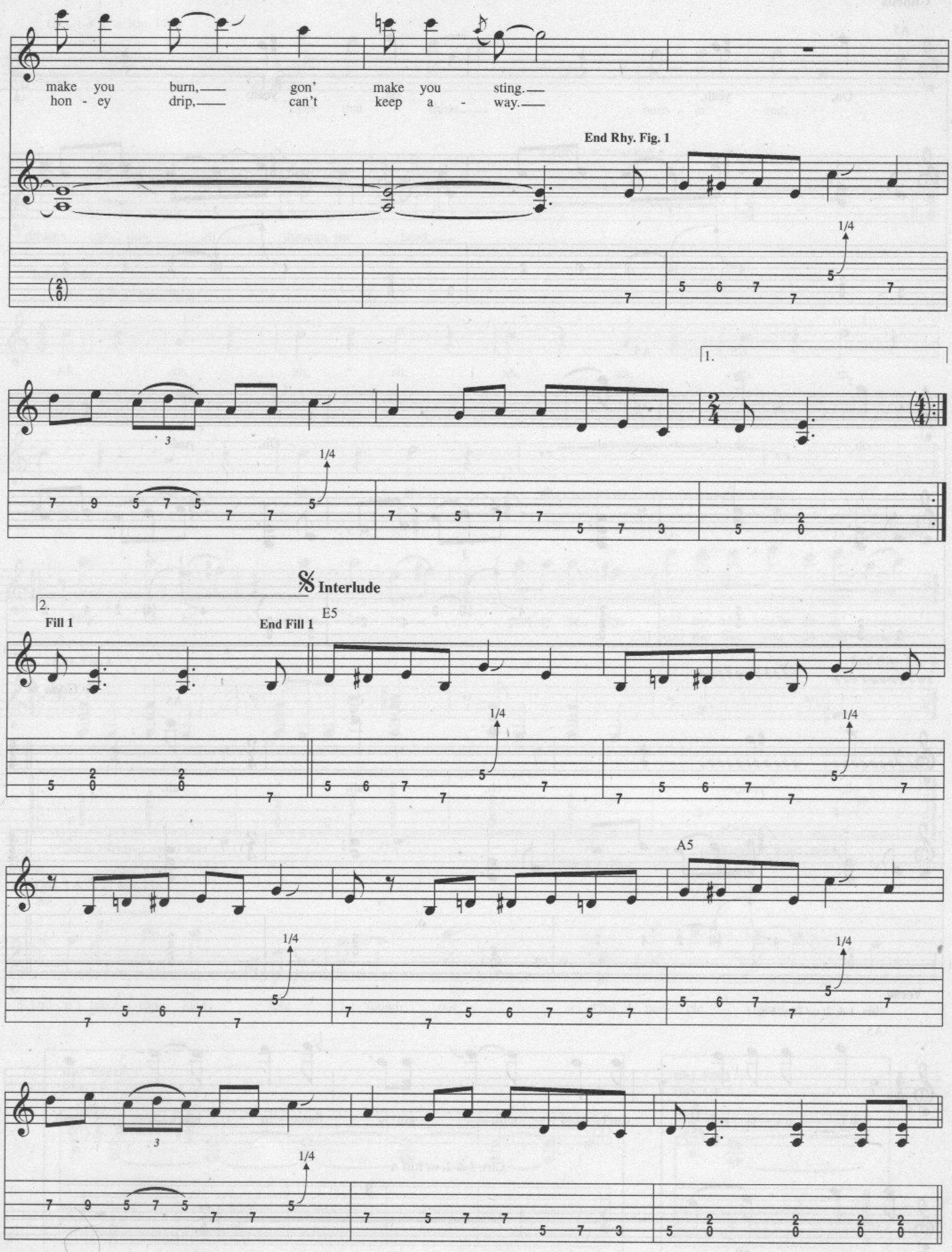

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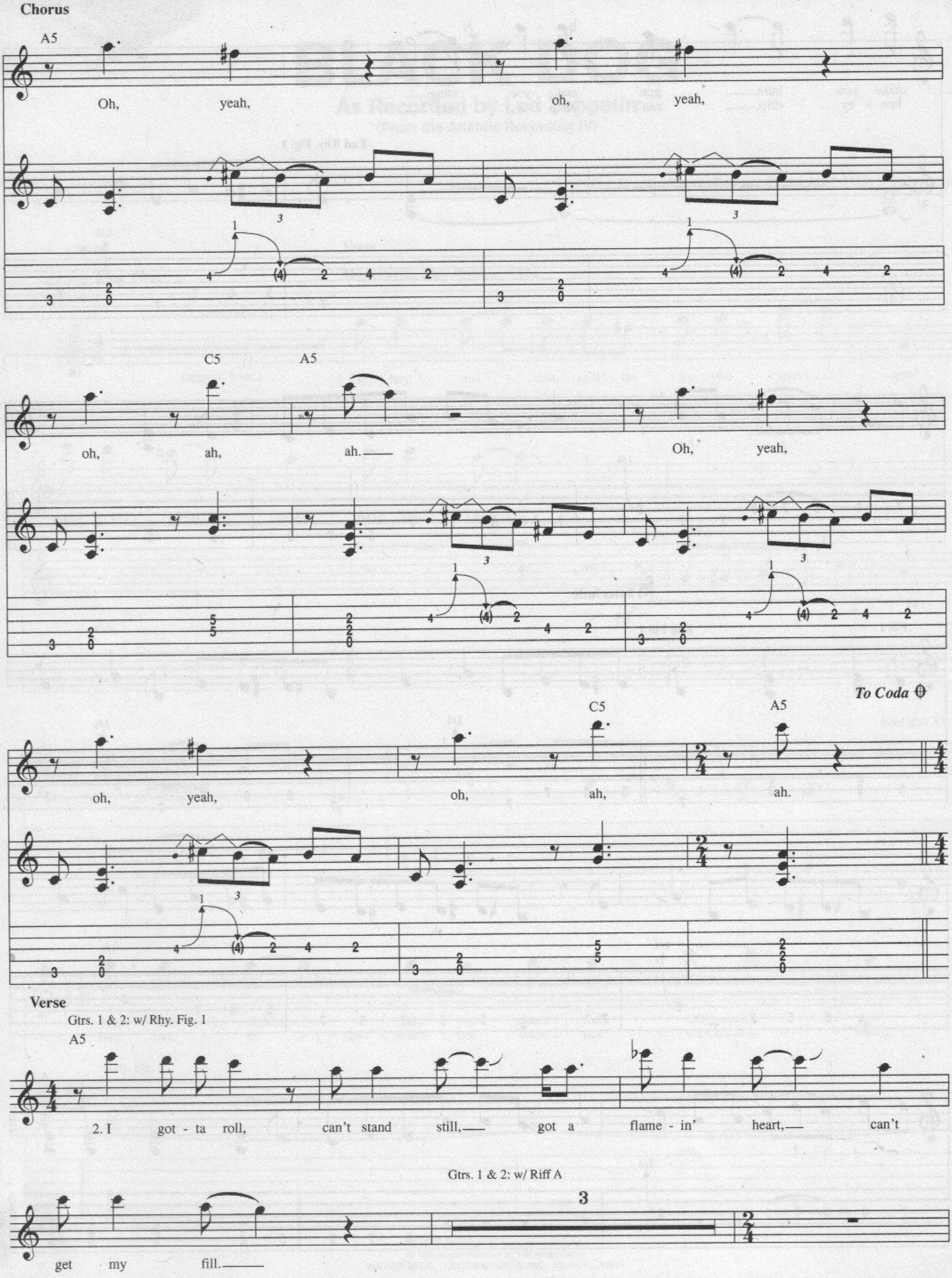
Black Dog



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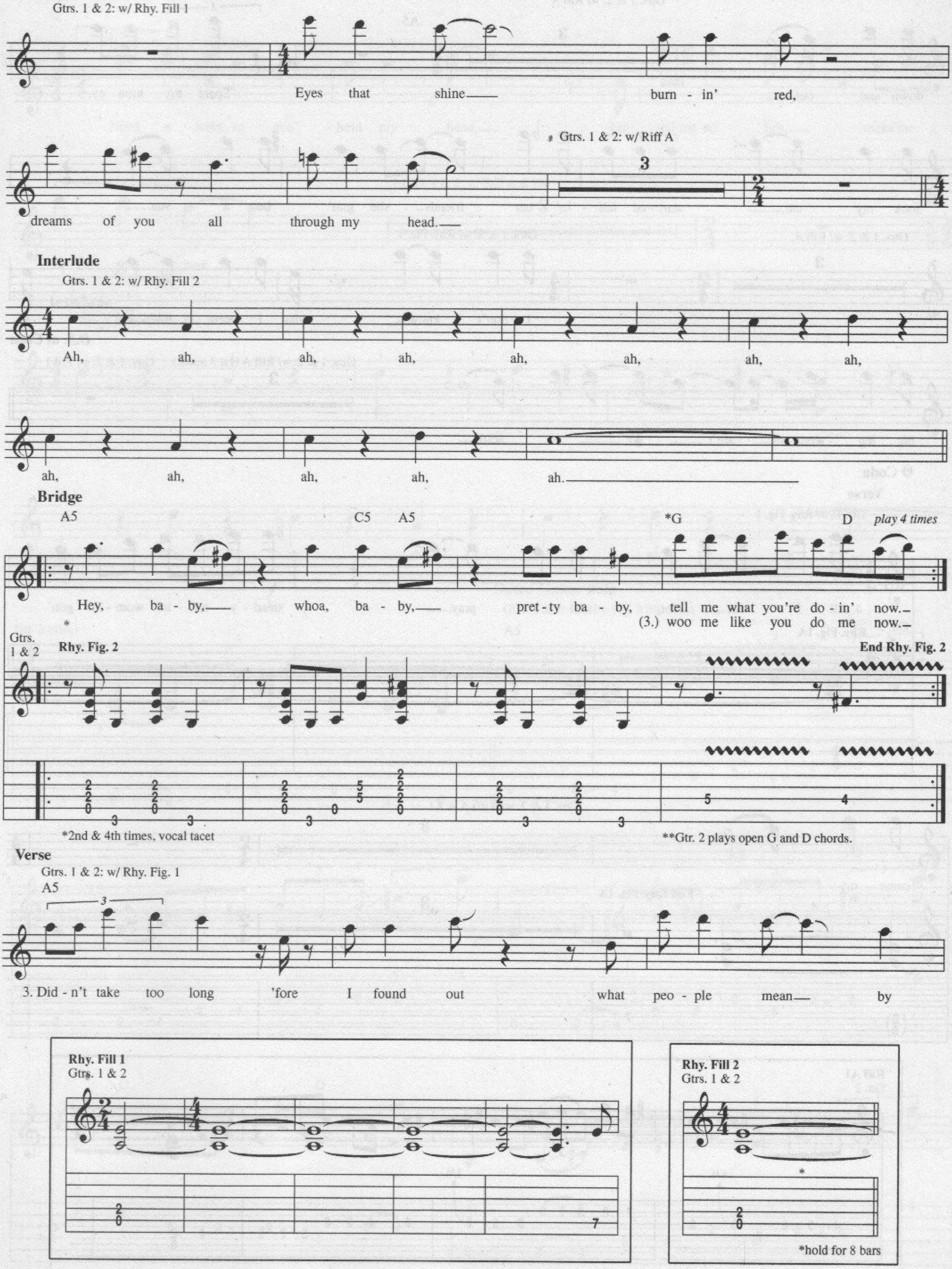

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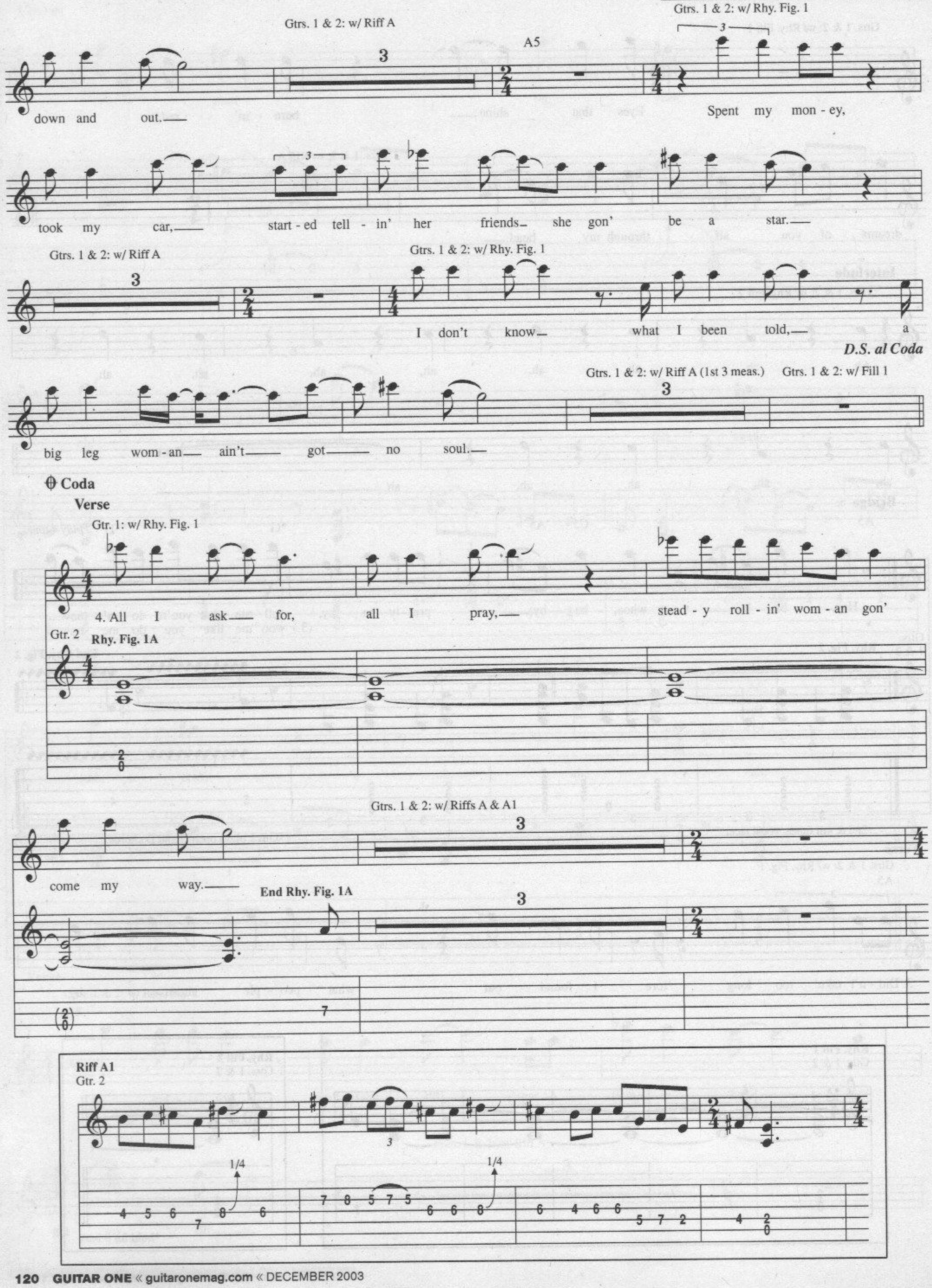

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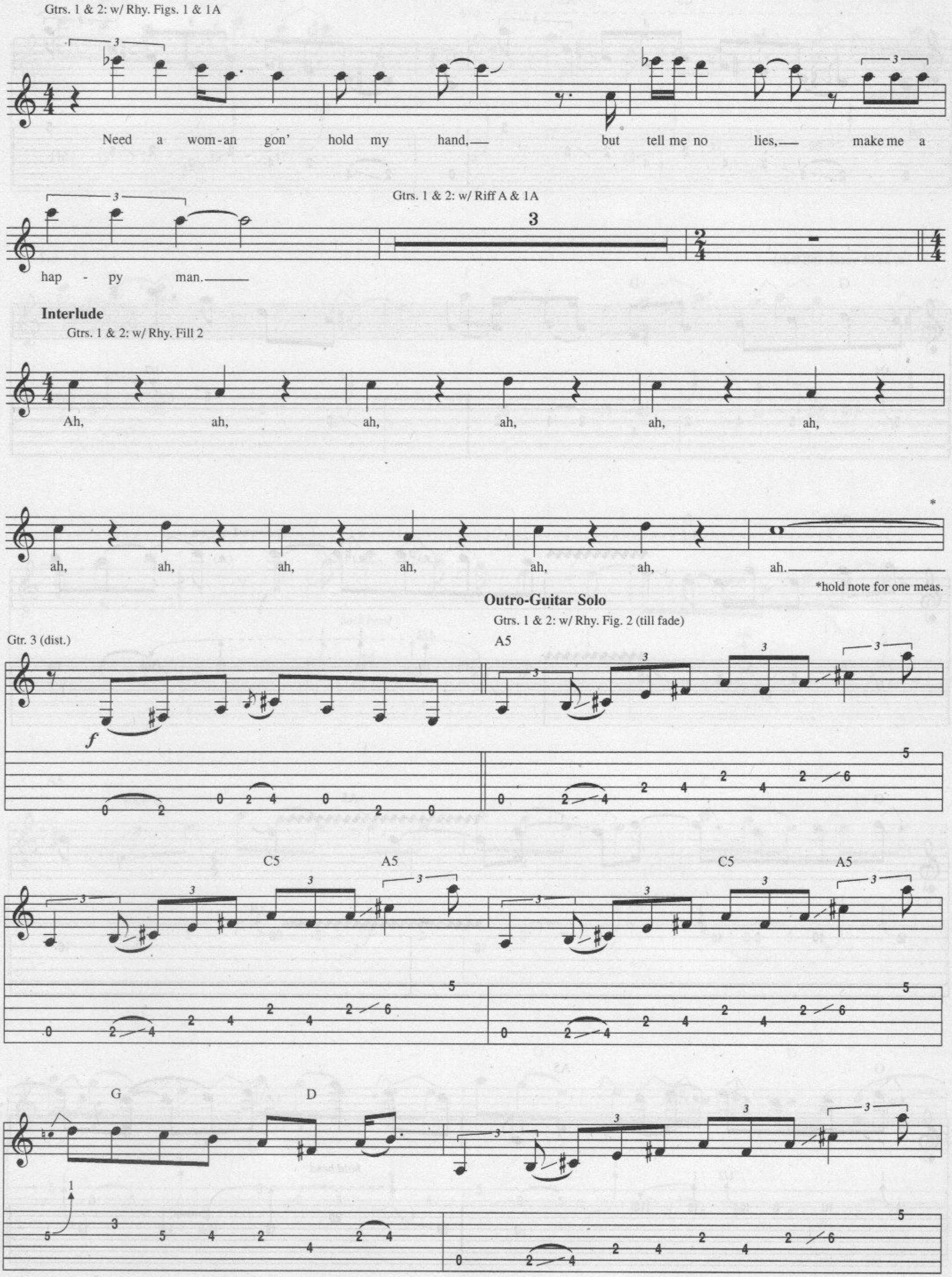

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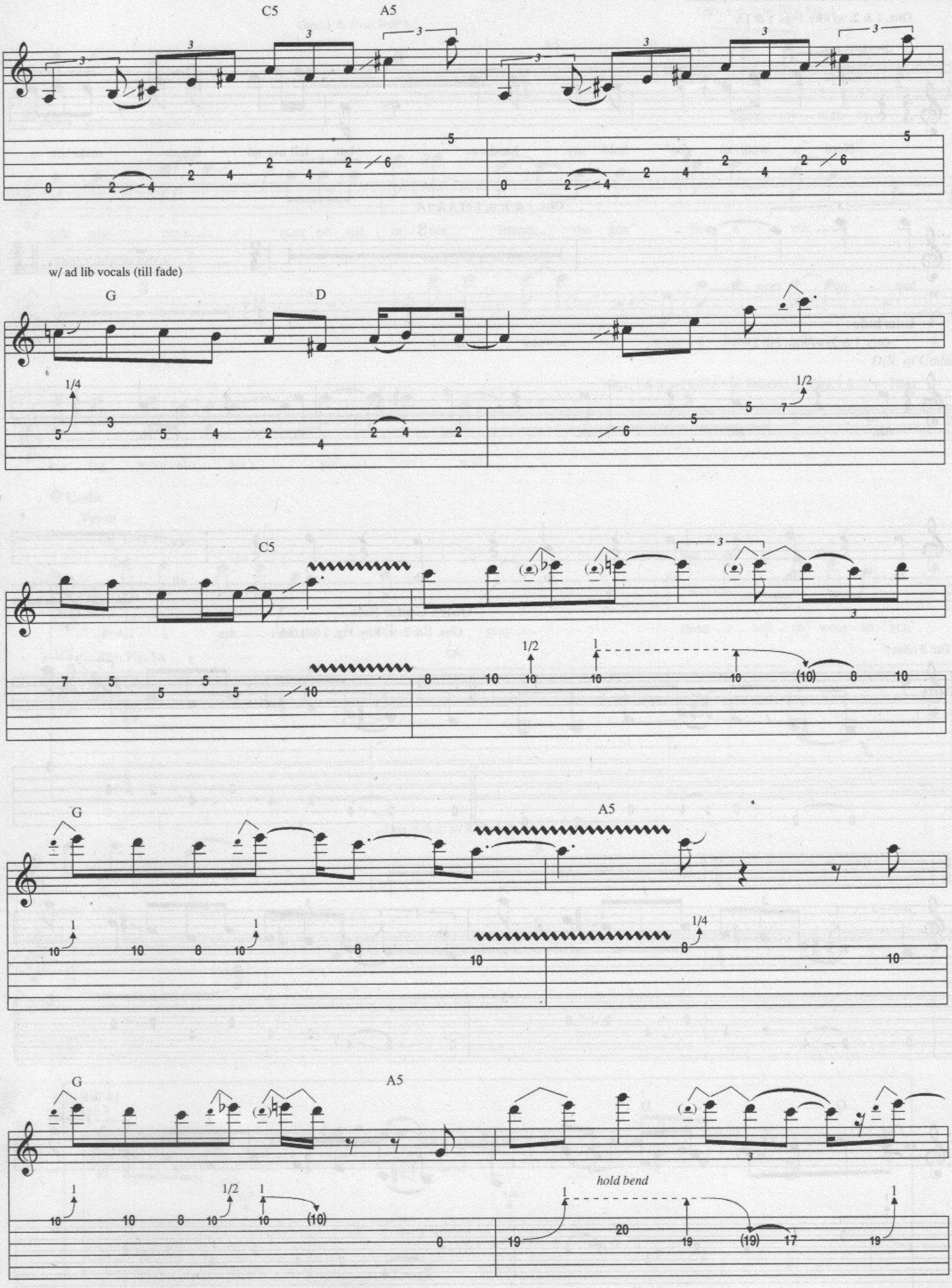

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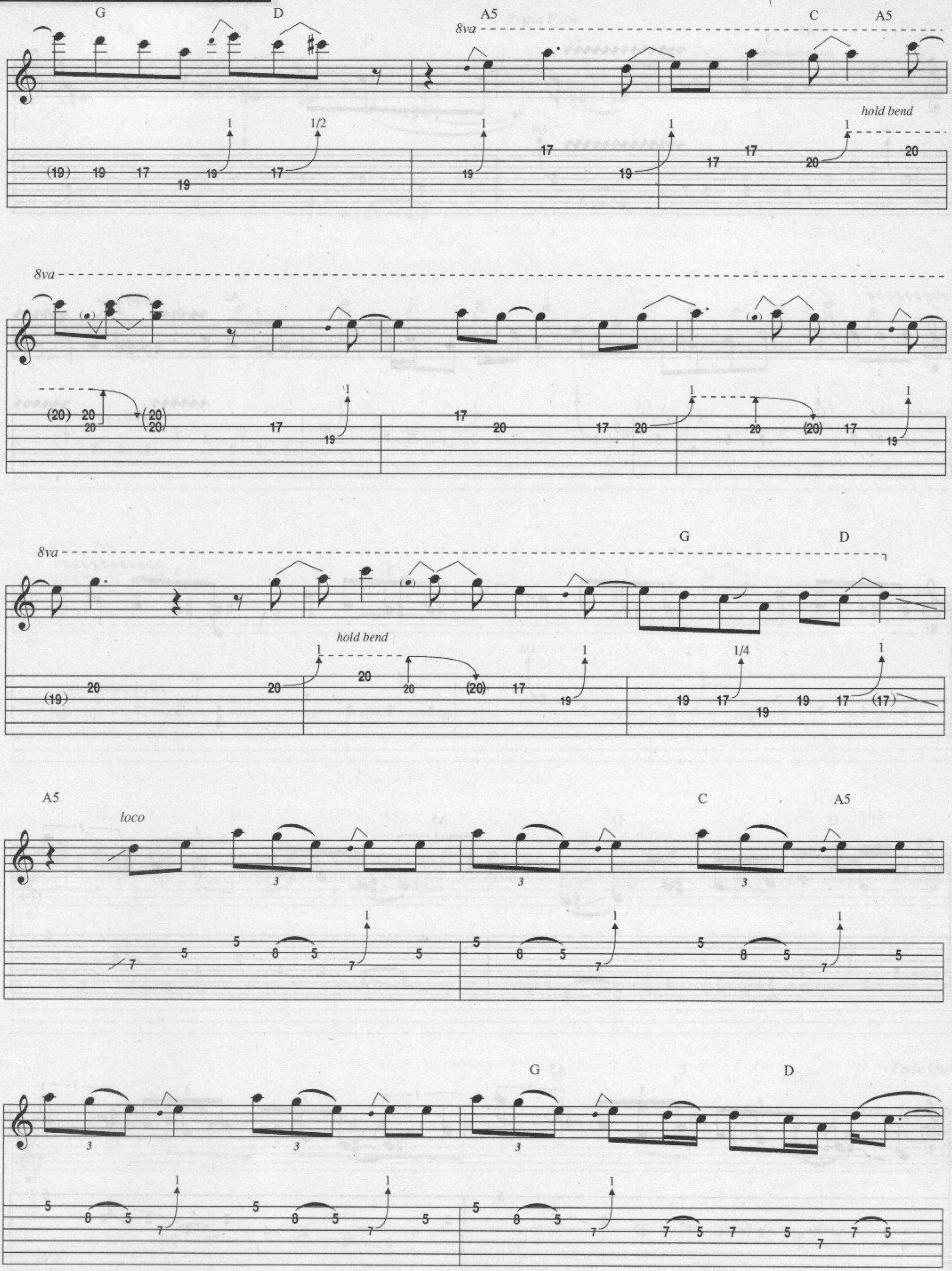

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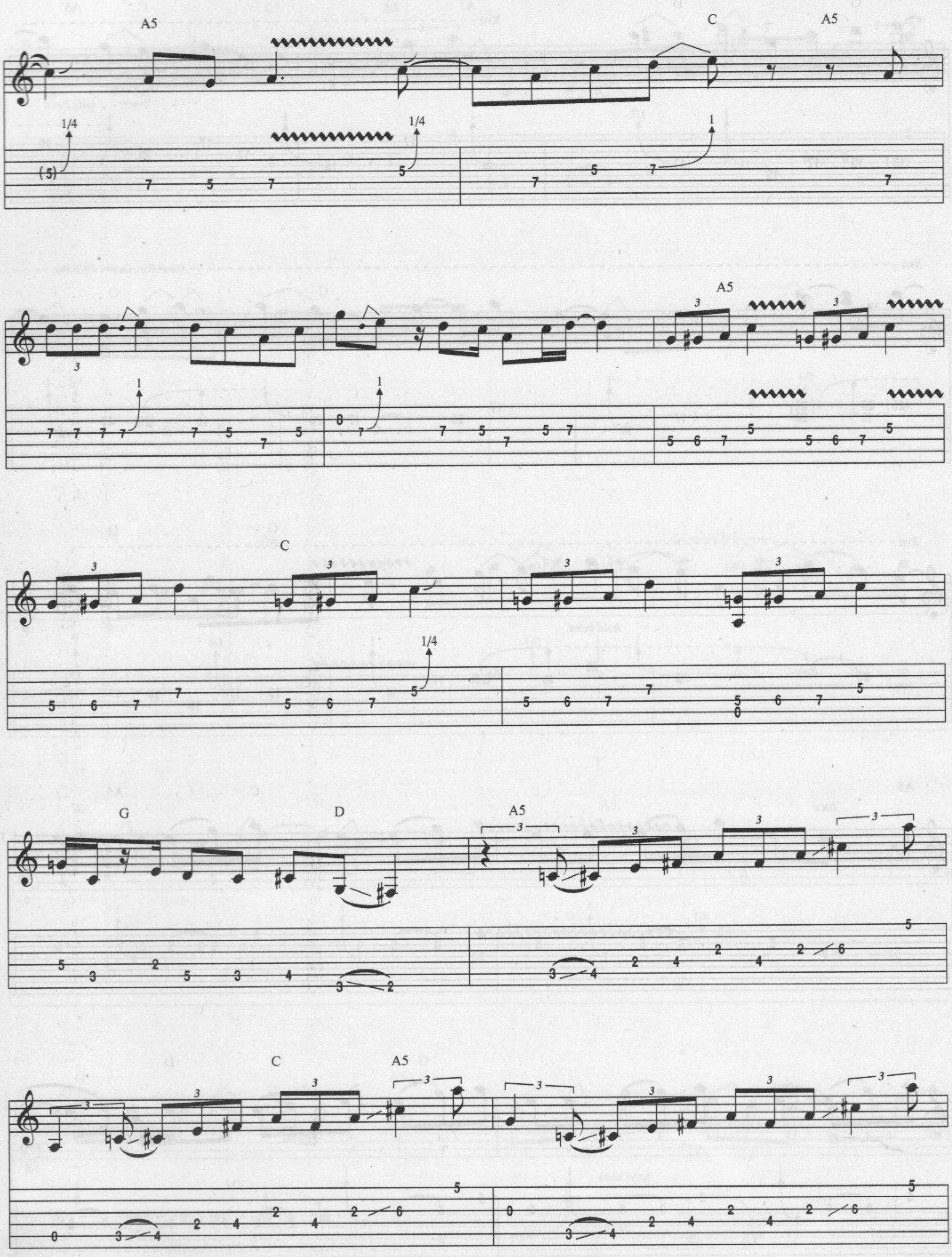

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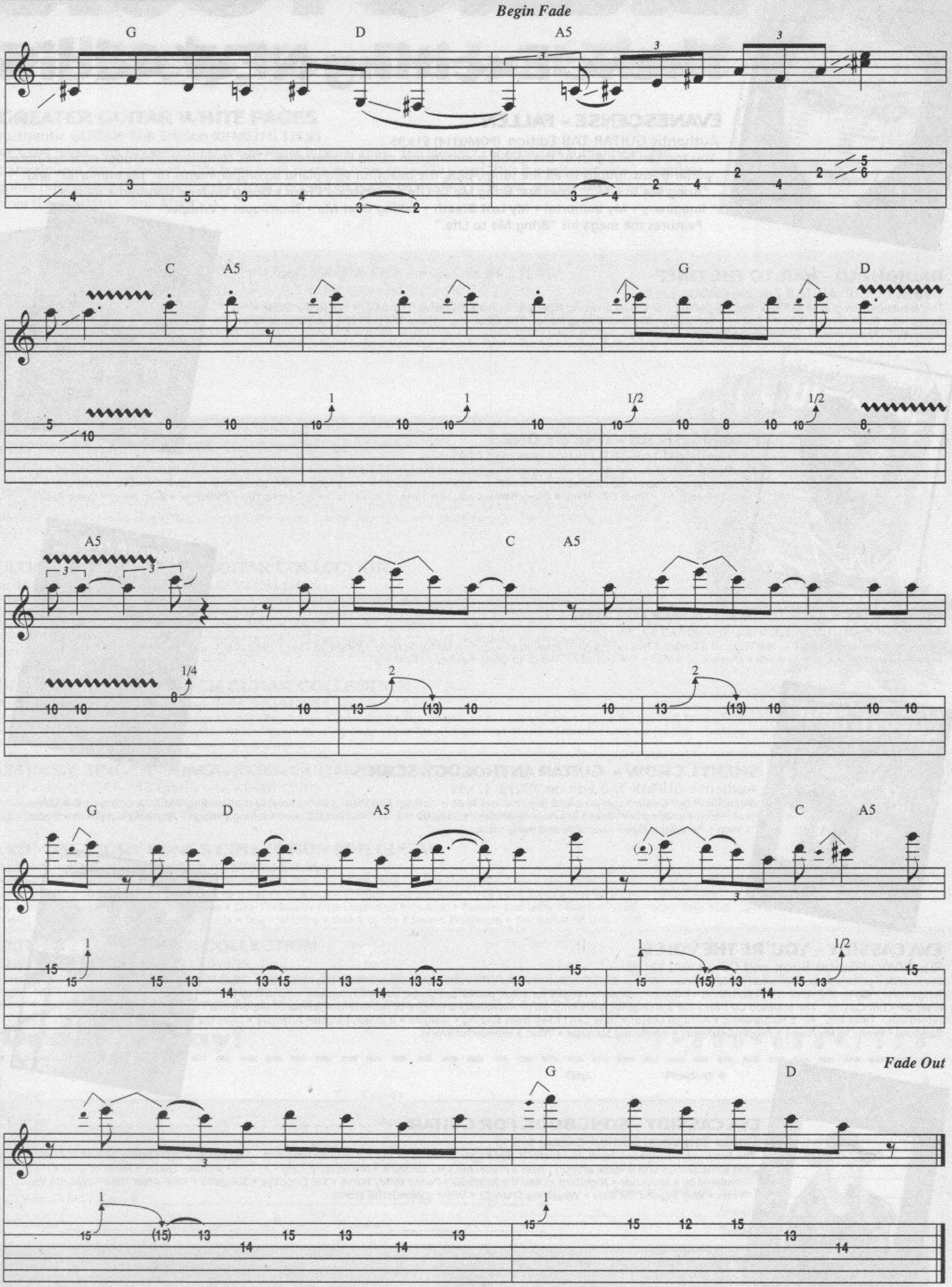
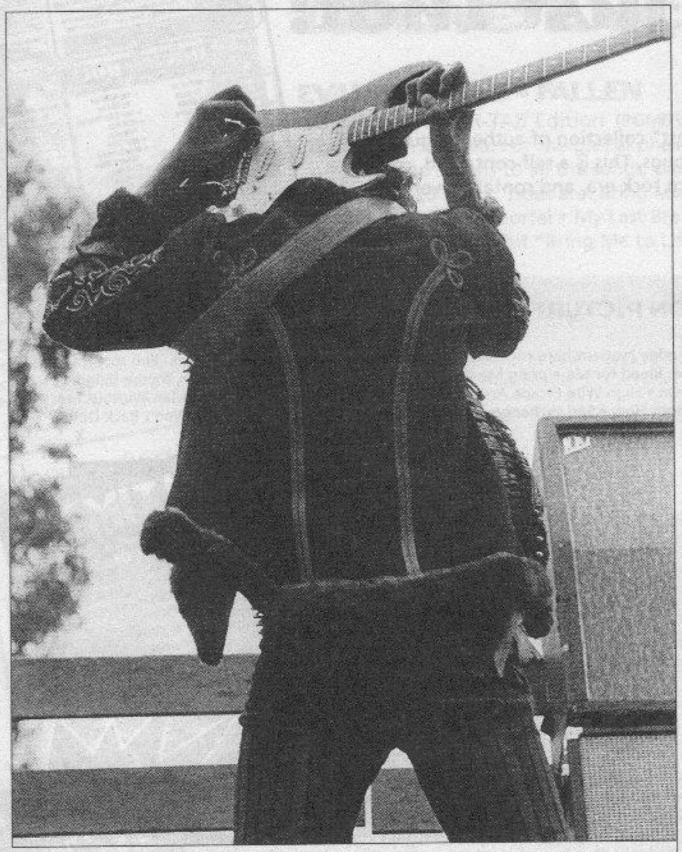




Jimi Hendrix "Hey Joe"

By Dave Rubin

Jimi Hendrix did not write "Hey Joe," but his name is forever linked with it. A mysterious West Coast folkie, Billy Roberts, copyrighted the song in 1962 in the key of C, and his lyrics are considerably more graphic ("Yes I did, got both of them lying in that bed") than those found in subsequent versions. The Leaves, from Los Angeles, first recorded it in 1965 as "Hey Joe, Where You Gonna Go?" A year later they shortened the title and re-recorded it at a breakneck tempo, propelling it to #31. Greenwich Village folk singer Tim Rose slowed the tune to ballad tempo, changed the key to G and also recorded it in 1966, one month before the Leaves. Hendrix, a fellow Village denizen, relied heavily on Rose's interpretation for inspiration and took it to England where he released it as his first single in late 1966, backed with his first original song, "Stone Free."

INTRODUCING JIMI HENDRIX

The intro's first measure is reminiscent of Johnny Rivers' 1964 version of Chuck Berry's "Memphis," but bars 2 and 3 are pure Hendrix. After nailing the E chord with the low root and a 1st-inversion triad (3rd on bottom) on strings 1–3, he plays a pair of power chords (G5 and F♯5) against the low, open E string as a pedal tone—a revolutionary sound back in the day. Also dig the hammer-ons on beats 3 and 4 of measure 3 that end on B leading smoothly to the verse's C chord.

WHERE ARE THE CHORDS GOING?

The 4-measure chord sequence that serves as "Hey Joe"'s foundation is unique by rock standards. With "back-cycling" changes of ♭VI (C), ♭III (G), ♭VII (D), IV (A) and I (E), "Hey Joe" doesn't arrive at its tonic harmony until the last chord of the progression. The core of Hendrix's genius was his ability to harmonize chord changes into a rich, dynamic accompaniment that often bordered on the complexity of jazzy chord melody—see the transcription's Rhy. Fig. 1, which is the basis of most of the song. During "Hey Joe," Hendrix constantly messes with that figure, substituting different voicings, double-stops, bass lines, and riffs in a manner that he would more fully explore in songs like "The Wind Cries Mary," "Castles Made of Sand," and "Little Wing." **Fig. 1** shows a composite version of ideas featured throughout the tune. Study this example and those heard on the recording to come up with some of your own variations, then try improvising some accompaniment patterns along with the recording.

ALBUM
Are You Experienced
(MCA)

AND I GAVE HER THE GUITAR

Despite the chord progression, "Hey Joe" is shot through with deep blues feeling, particularly as heard in the eight-measure solo. Hendrix bends and vibratos within the E minor pentatonic scale (E–G–A–B–D), as if his strings are made of rubber. Throughout, he skillfully hits crucial chord tones while sounding spontaneous. At the end of the first phrase, for instance, he nails the G chord's root. In the next measure, he travels up to the D chord's root, then anticipates the A chord with an A note on the "uh" of beat 2 in the second measure before landing squarely on the E chord's root in the third bar.

BASS INSTINCTS

The four-measure interlude that follows the solo contains a killer walking bass line that, after the C note on beat 1 of measure 1, relentlessly walks up chromatically (by half-step) to the root of each succeeding chord. Hendrix could play all the instruments in the band to some degree, and he regularly wrote and/or played the best bass parts on record. Like the riveting solo, the interlude is Hendrix's original contribution to "Hey Joe" and a brilliant postscript to his blues cruise.

TONE ZONE

GUITAR: Solidbody
PICKUP/POSITION: Single-coil/neck
GAIN: 5
EQ: Bass/Mid/Treble: 7/5/7

JIMI HENDRIX *LIVE AT WOODSTOCK* (00690017/$24.95) lets anyone relive his legendary performance through note-for-note guitar transcriptions with tab for 16 songs, an extensive article by *Rolling Stone* writer David Fricke, and wonderful photos in a special 28-page color section! Contact Music Dispatch today to order (800-637-2852, *musicdispatch.com*).

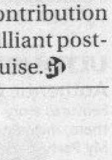
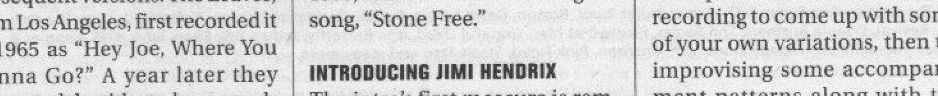


Fig. 1



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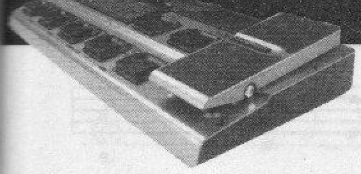


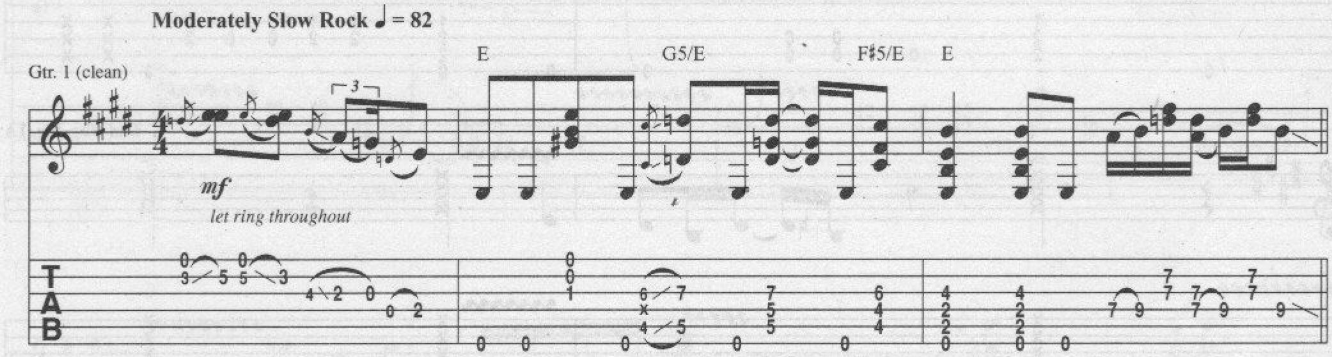
HEY JOE

As Recorded by Jimi Hendrix

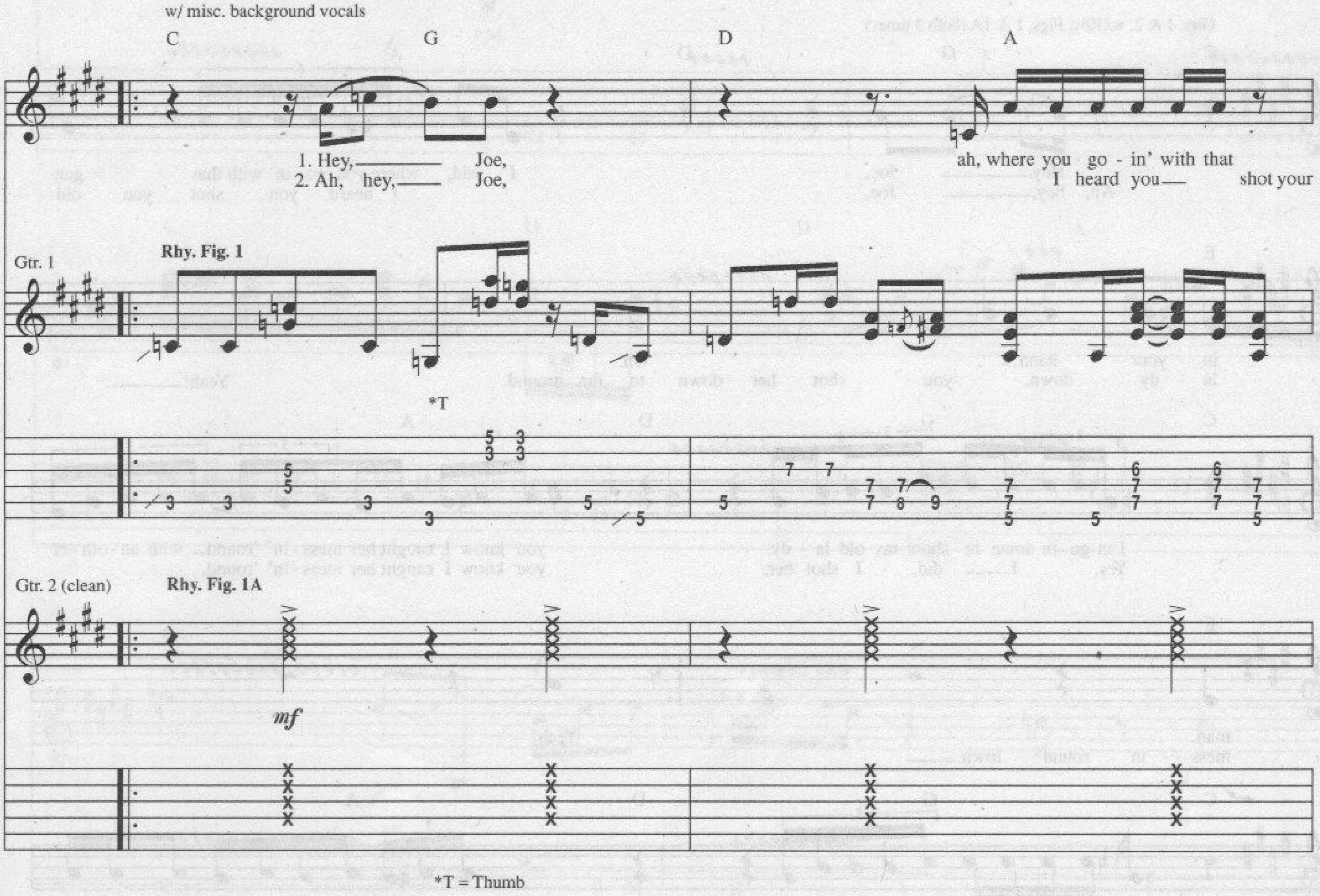
(From the MCA Recording ARE YOU EXPERIENCED)

Written by Billy Roberts

Intro



Verse



*T = Thumb

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Hey Joe

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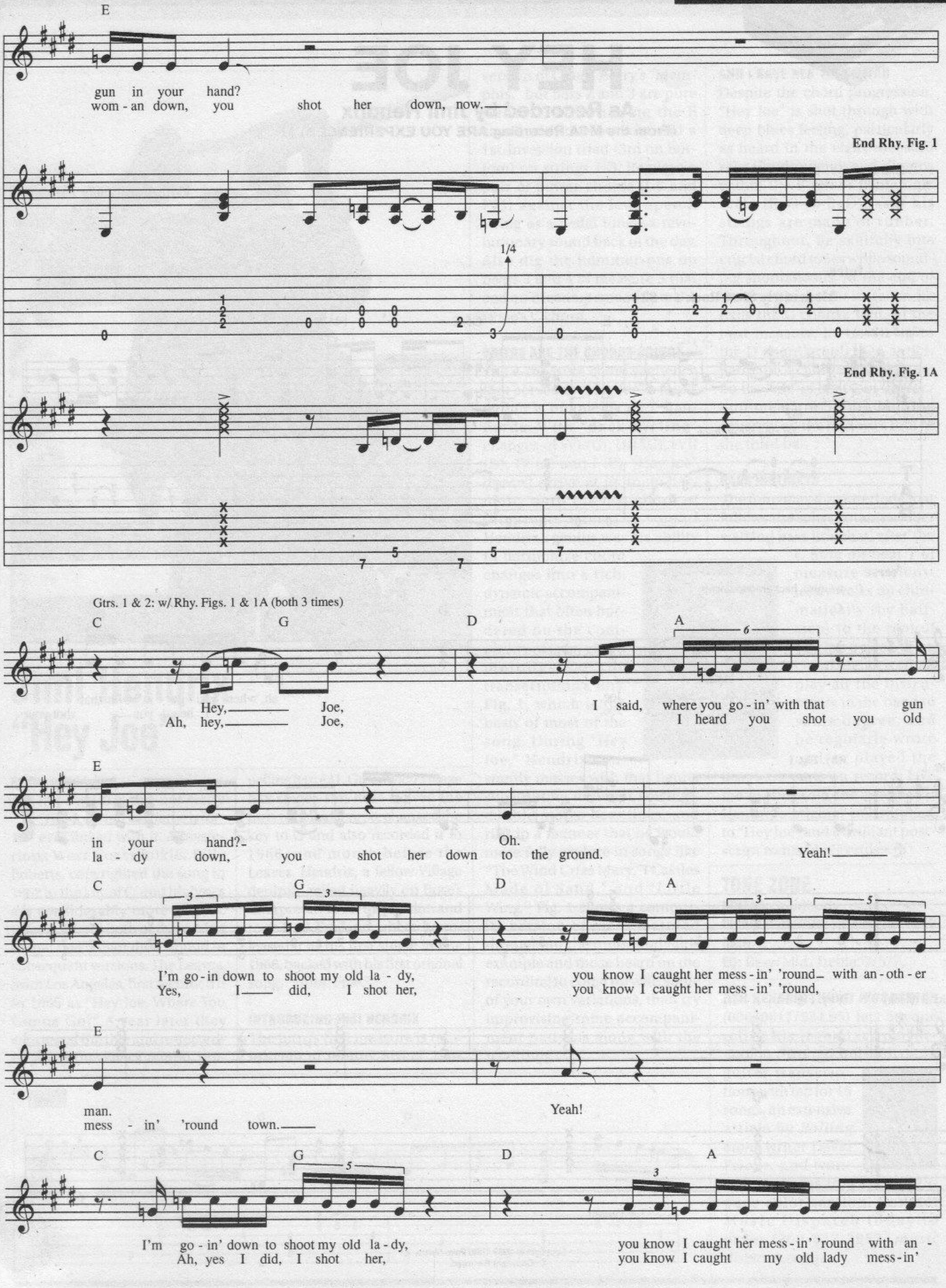

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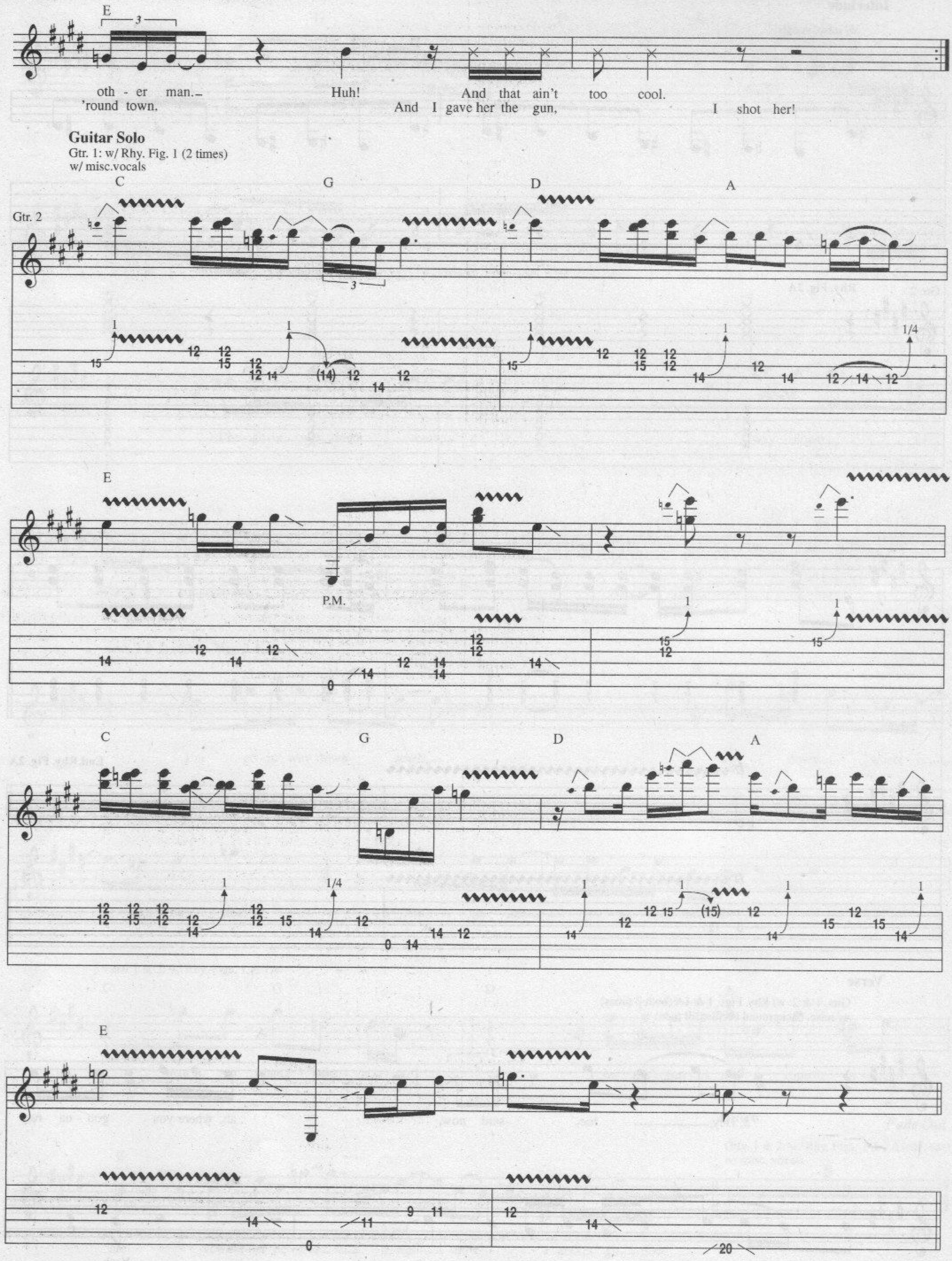

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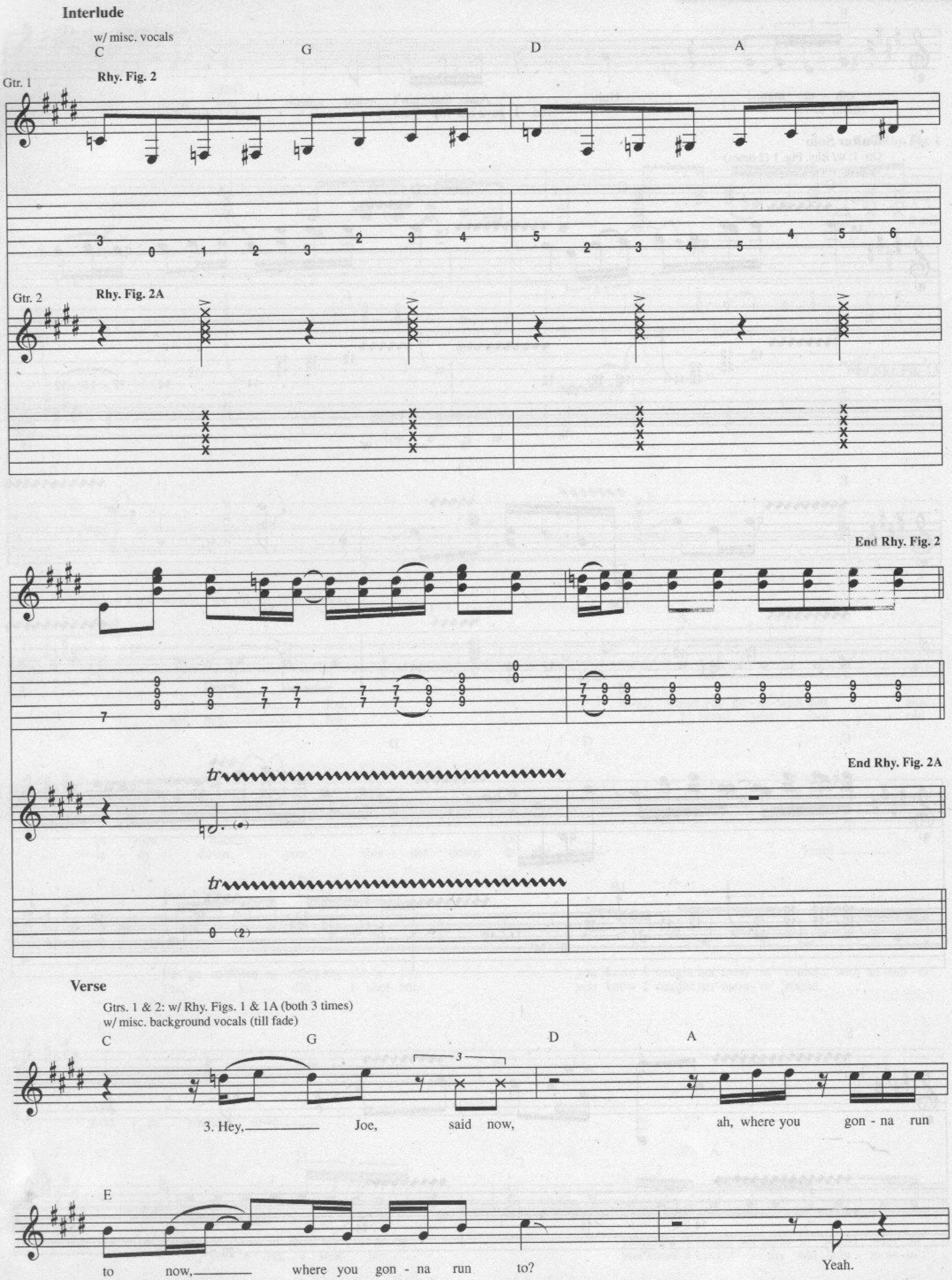
Hey Joe



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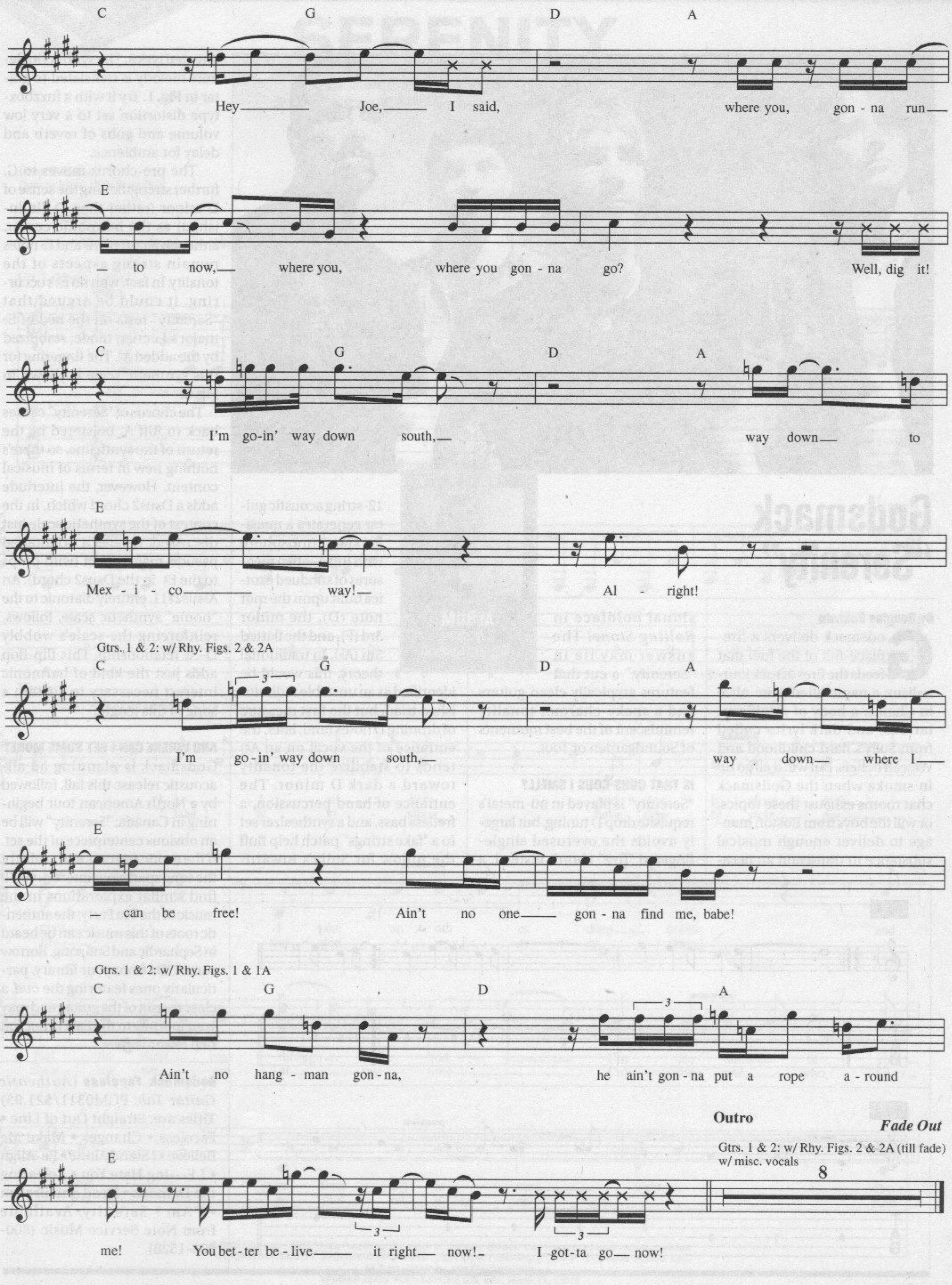
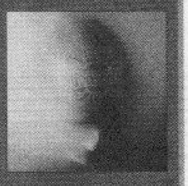
Hey Joe



Godsmack "Serenity"

By Douglas Baldwin



ALBUM
Faceless
(Republic/Universal)

Godsmack delivers a fireplace-full of the fuel that feeds the fires of rock journalism: a name lifted from Alice in Chains; a body of significant tattoos; and dark lyrics culled from Sully's hard childhood and Wiccan beliefs. But will it all go up in smoke when the Godsmack chat rooms exhaust these topics, or will the boys from Boston manage to deliver enough musical substance to transcend an occasional boldface in *Rolling Stone*? The answer may lie in "Serenity," a cut that features atypically clean guitars and a snake-charmer tonality reminiscent of the best moments of Soundgarden or Tool.

IS THAT COUS-COUS I SMELL?

"Serenity" is played in nü-metal's requisite drop D tuning, but largely avoids the overused single-fingered "five" chord. Instead, a 12-string acoustic guitar generates a quasi-Persian atmosphere with Riff A—two measures of subdued exotica built upon the root note (D), the minor 3rd (F), and the flatted 5th (A♭). In traditional theory, this would be identified as an unstable D diminished triad, but the first measure of droning D notes (and, later, the entrance of the vocal on an A♮) tends to stabilize the tonality toward a dark D minor. The entrance of hand percussion, a fretless bass, and a synthesizer set to a "fake strings" patch help fluff the pillow for Sully's inward-directed lyrics. The synth's single-note melody is translated to guitar in **Fig. 1**. Try it with a fuzzbox-type distortion set to a very low volume and gobs of reverb and delay for ambience.

The pre-chorus moves to G, further strengthening the sense of D minor (rather than D diminished) as the harmonic center, although recurrent A♭ and E♭ notes remain strong aspects of the tonality. In fact, with no E♮'s occurring, it could be argued that "Serenity" rests on the bed of E♭ major's Locrian mode, stabilized by the added A♮. The fingering for this synthetic scale is shown in **Fig. 2**.

The chorus of "Serenity" comes back to Riff A, bolstered by the return of the synth line, so there's nothing new in terms of musical content. However, the interlude adds a Dsus2 chord which, in the context of the synthetic scale just discussed, creates a brightened pseudo-major effect (with props to the E♮ in the Dsus2 chord). An A♭sus2♯11, entirely diatonic to the "home" synthetic scale, follows, reinforcing the scale's wobbly D–A♭ relationship. This flip-flop adds just the kind of harmonic interest necessary to sustain a song of this length.

AND WHERE CAN I GET SOME MORE?

Godsmack is planning an all-acoustic release this fall, followed by a North American tour beginning in Canada; "Serenity" will be an obvious centerpiece of the set. If the exotic textures and scales of the song spark your interest, you'll find similar explorations in the music of the Tea Party; the authentic roots of this music can be heard in Sephardic and Sufi song. Borrow some CDs from your library, particularly ones featuring the *oud*, a close cousin of the guitar, and may your journey to the East bring you rich rewards.

Fig. 1

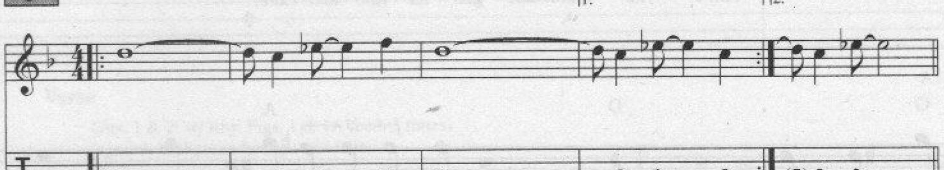
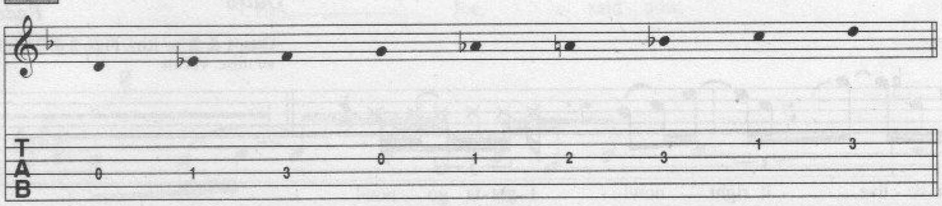


Fig. 2



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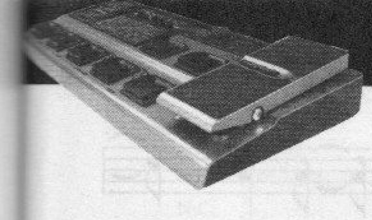
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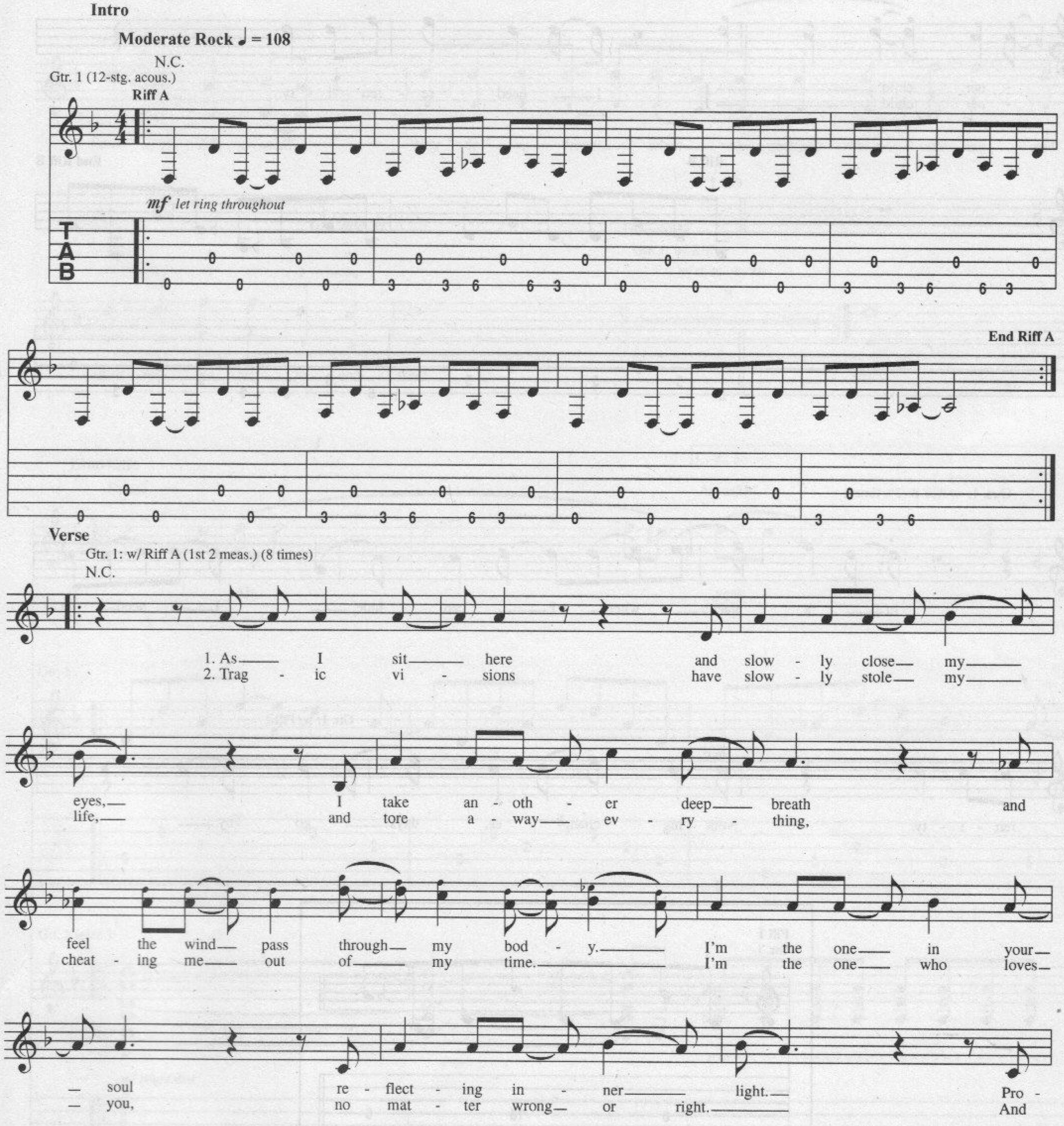
SERENITY

As Recorded by Godsmack
(From the Republic/Universal Recording FACELESS)

By Sully Erna and Tony Rombola

Drop D tuning:
(low to high) D-A-D-G-B-E



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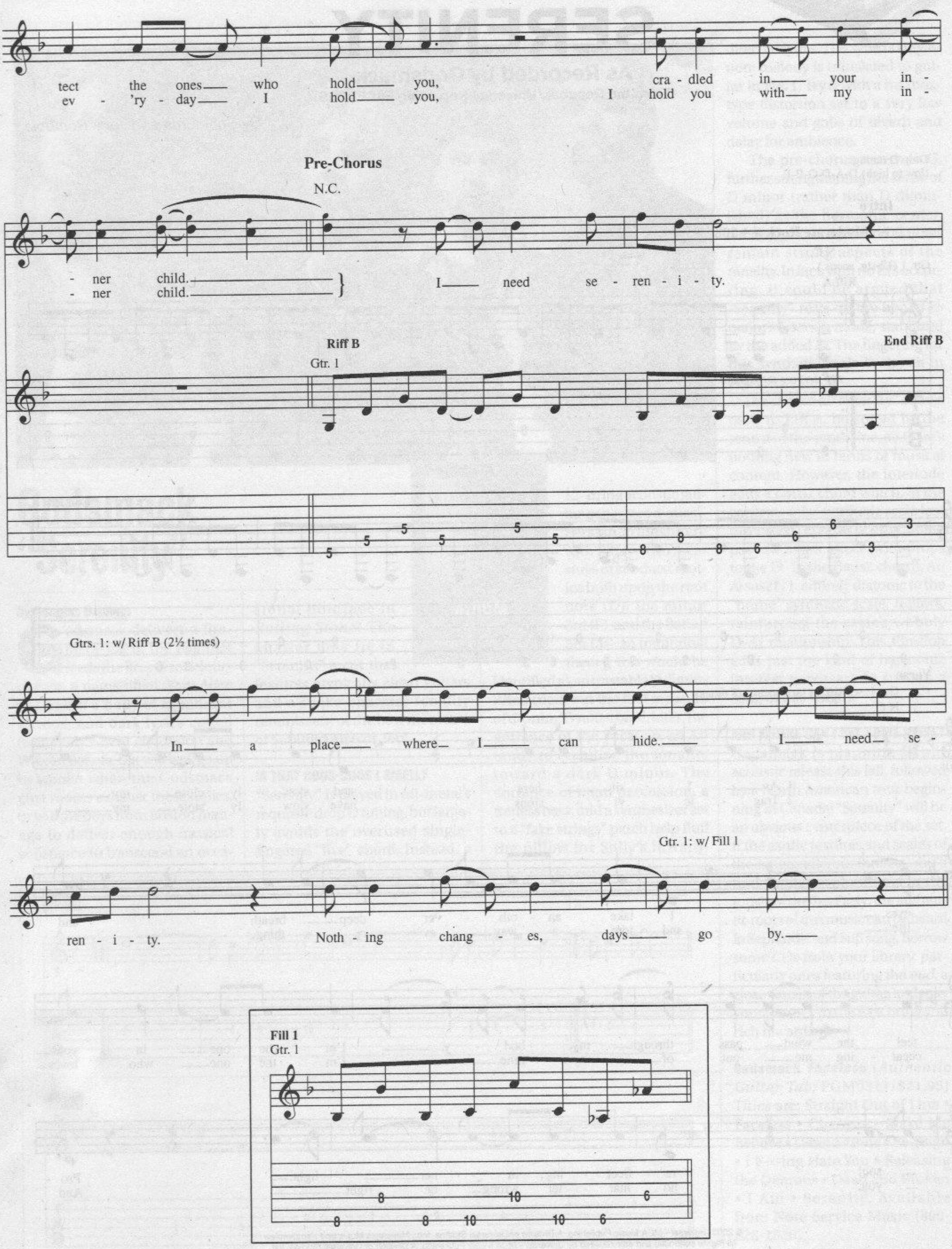

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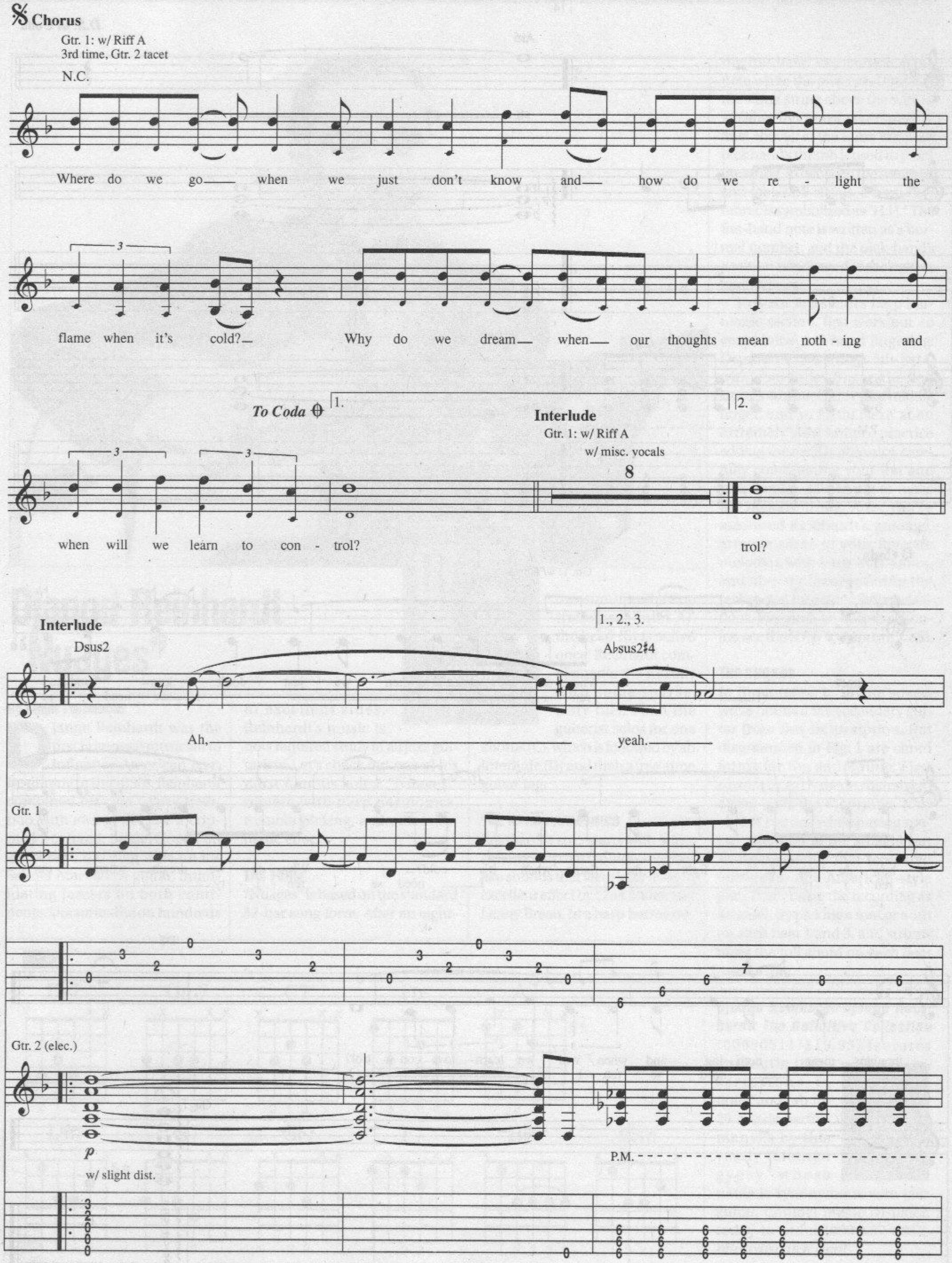

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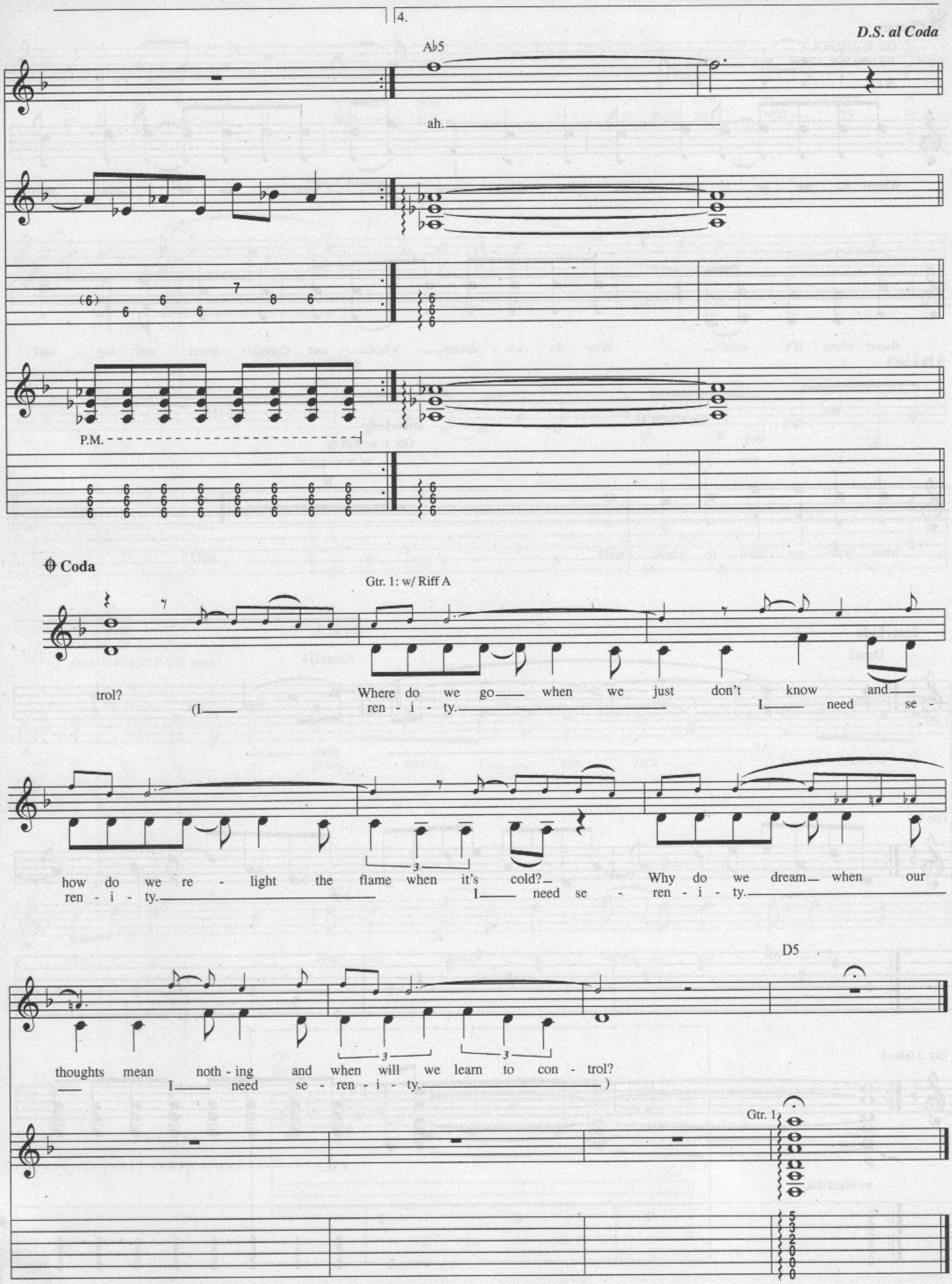


Django Reinhardt "Nuages"

By Adam Perlmutter

Django Reinhardt was the first European musician to influence American jazz. Beginning in the 1930s, Reinhardt combined his own Gypsy tradition with swing; despite a crippled fret hand, he developed an exuberant, dazzling style on his Selmer Maccaferri guitar, intimidating jazzers on both continents. Documented on hundreds of excellent sides, Reinhardt's music is now required study of all jazz guitarists. Let's check out one of his most famous solos, "Nuages," replete with harp harmonics, tremolo picking, and other dramatic effects.

ALBUM
Best of Django Reinhardt
(Blue Note)

THE FORM

"Nuages" is based on the standard 32-bar song form. After an eight-measure introduction (rehearsal letter A), the head (B) is stated once; Reinhardt complements the melody with some sparse, tasty fills. Then the guitarist solos for one chorus (C), which is followed by an interlude (D) and then a free-time guitar tag.

THE HARP HARMONICS

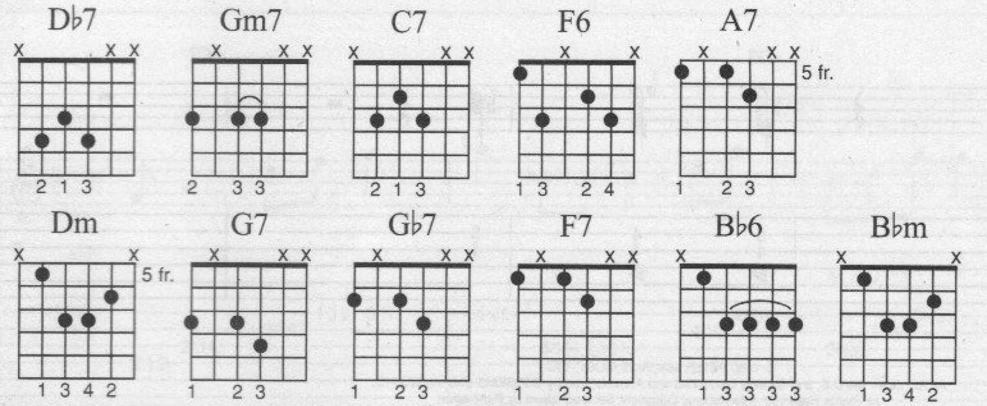
Reinhardt's solo starts with some striking harp harmonics—chime-like sounds that were later used to excellent effect by Chet Atkins and Lenny Breau. In a harp harmonic, the fret hand depresses a given note while the pick hand touches the same string above the wire of a higher fret (most commonly 12 frets above); at the same time, the pick hand's thumb is used to pluck the string. In between the standard and tablature staves, a harp harmonic is symbolized as "H.H." The fret-hand note is written as a normal number, and the pick-hand's position is indicated to the right in parentheses.

To learn Reinhardt's harp harmonic section, first work out an economical fret hand fingering: Depress the 3rd string's 5th-fret C with your index finger, the 2nd string's 6th-fret F with your middle finger, and so forth. Next, at an extremely slow tempo, practice adding the harp harmonics, carefully coordinating your fret and pick hands while trying to make the melody swing. After you've mastered Reinhardt's passage, arrange some of your favorite melodies with harp harmonics, and also try incorporating the technique into your improvisations. For more on harp harmonics, see the JUN/03 Acoustic Café.

THE CHORDS

In the interest of saving space, we've omitted the secondary guitar from this transcription. But diagrammed in **Fig. 1** are chord forms for the entire tune. First memorize each shape, then strum along with the recording, four chords per bar, while paying special attention to the straight but swinging quality that separated European- and American-style jazz. Then, using the recording as a model, try picking a root or a 5th on each beat 1 and 3, and strumming the full chord on each beat 2 and 4.

Fig. 1



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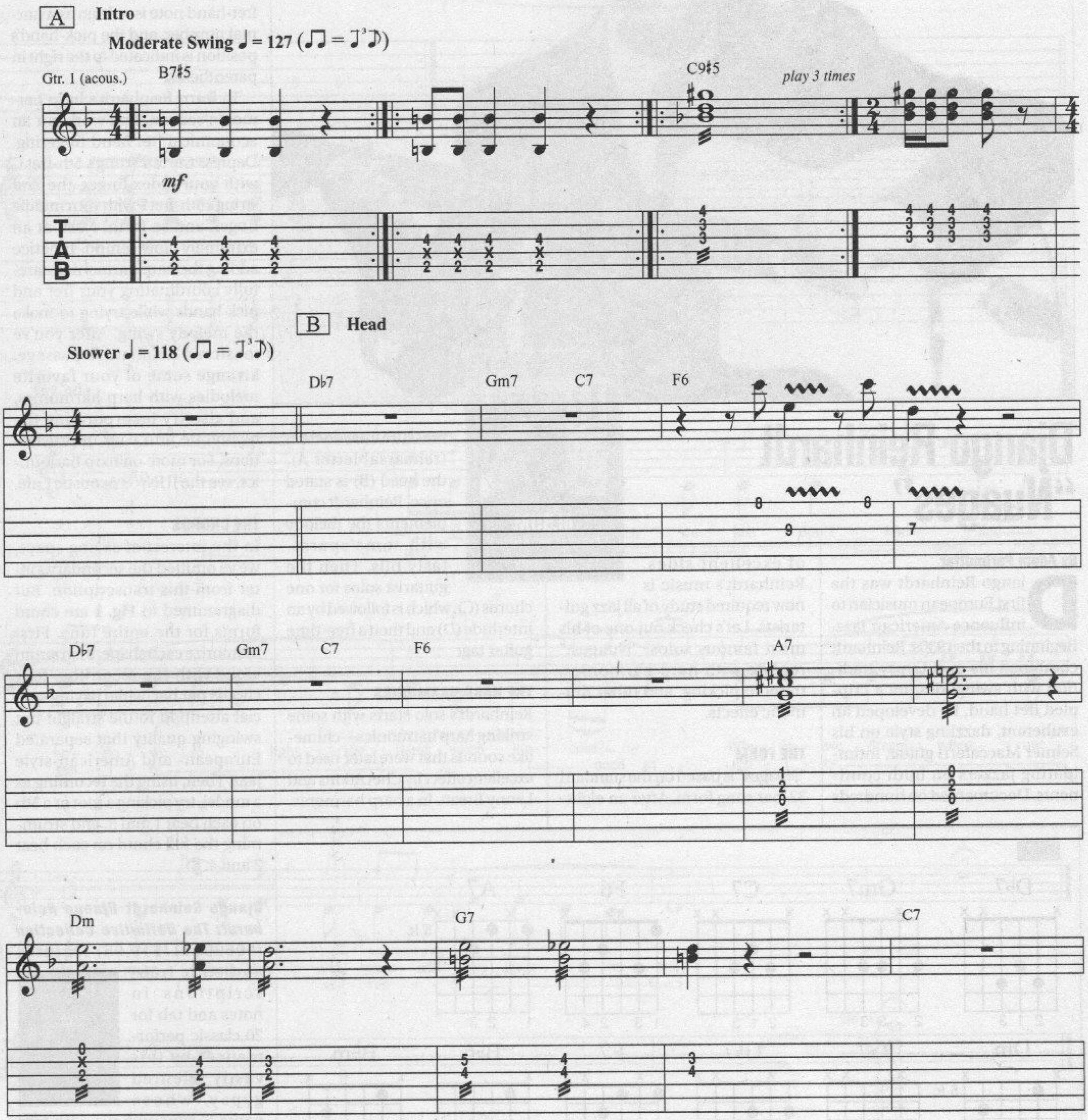
NUAGES

As Recorded by Django Reinhardt

(From the Blue Note Recording THE BEST OF DJANGO REINHARDT)

Transcribed by Adam Perlmutter

By Django Reinhardt and Jacques Larue



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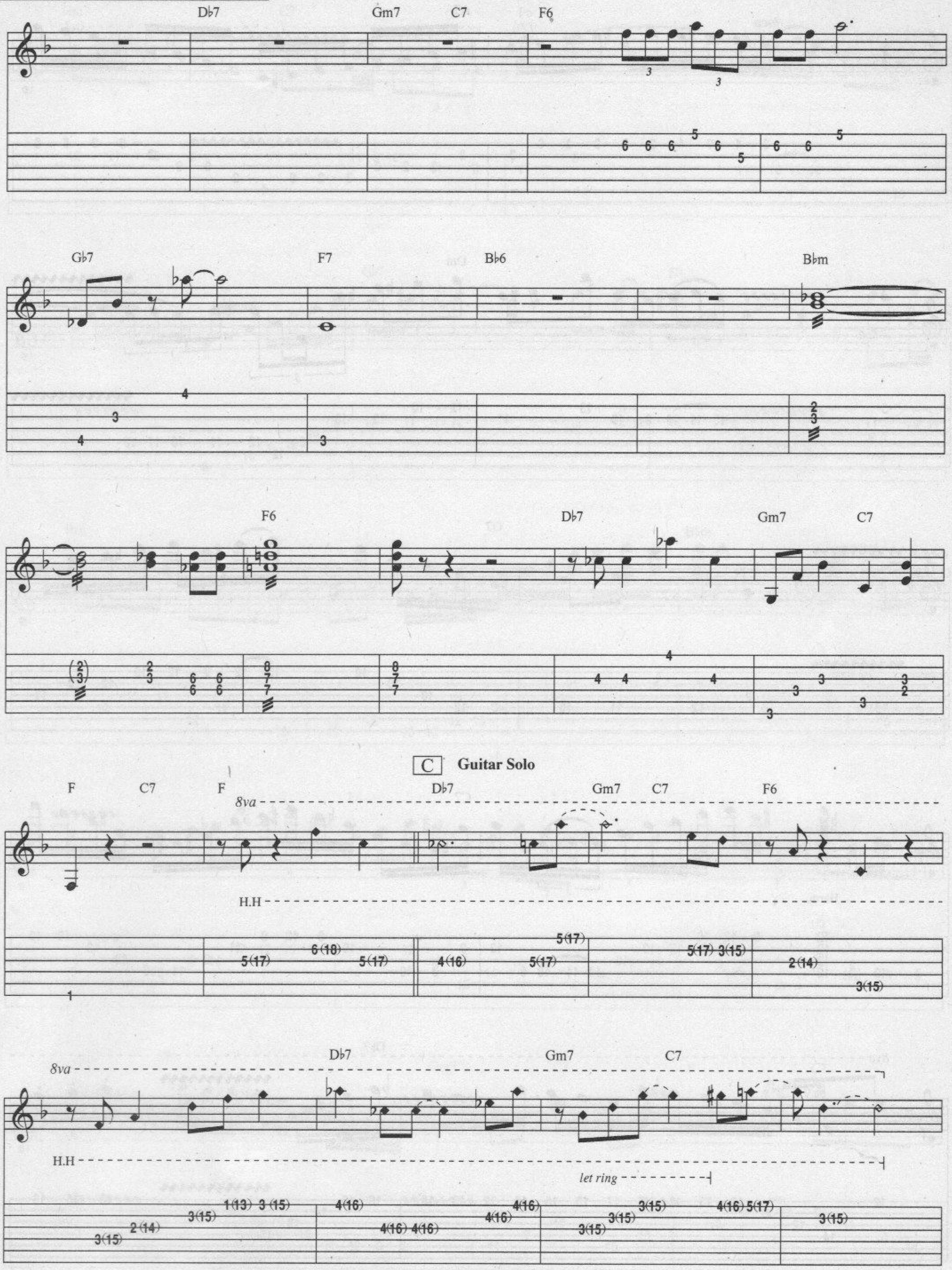

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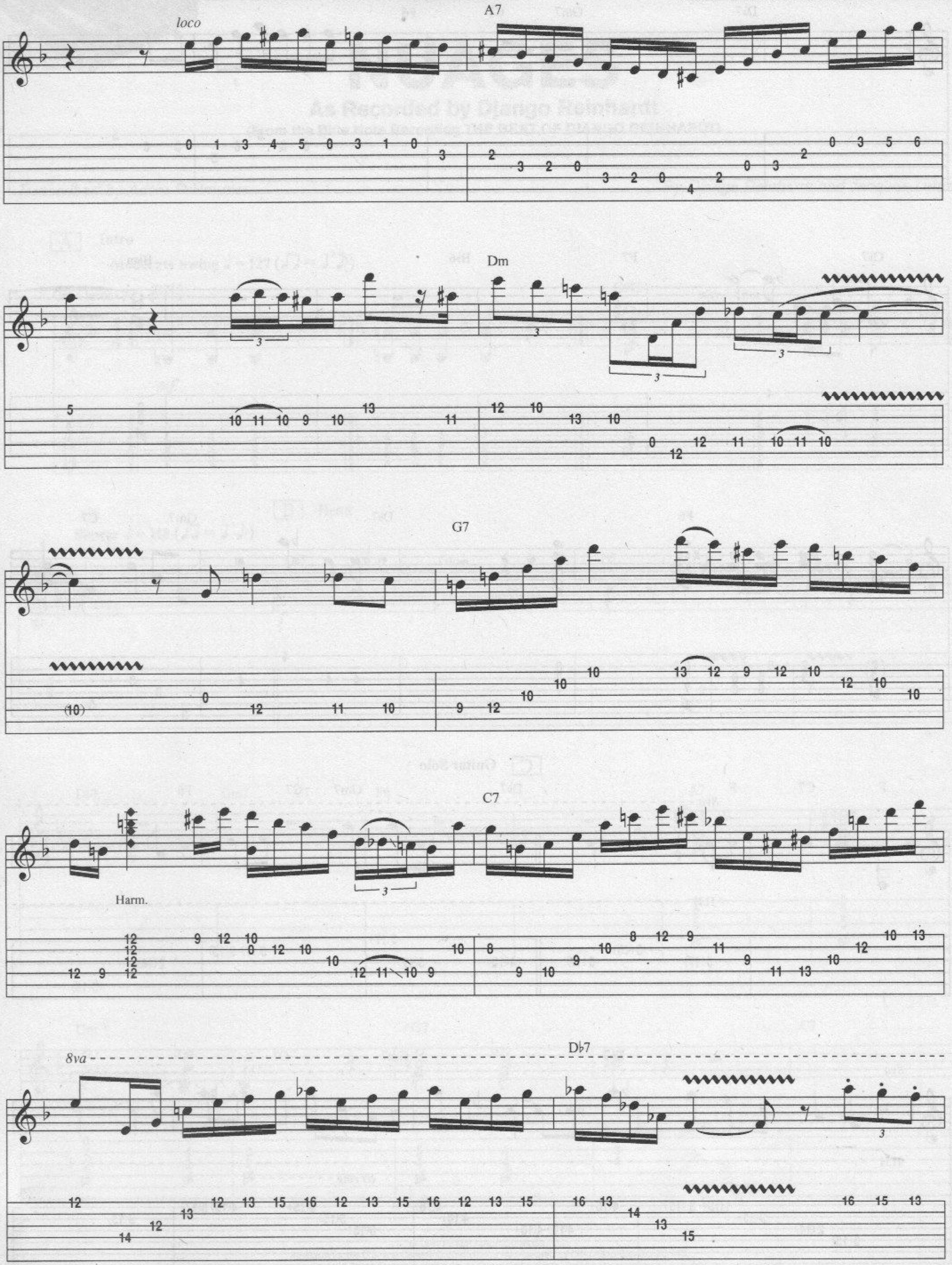

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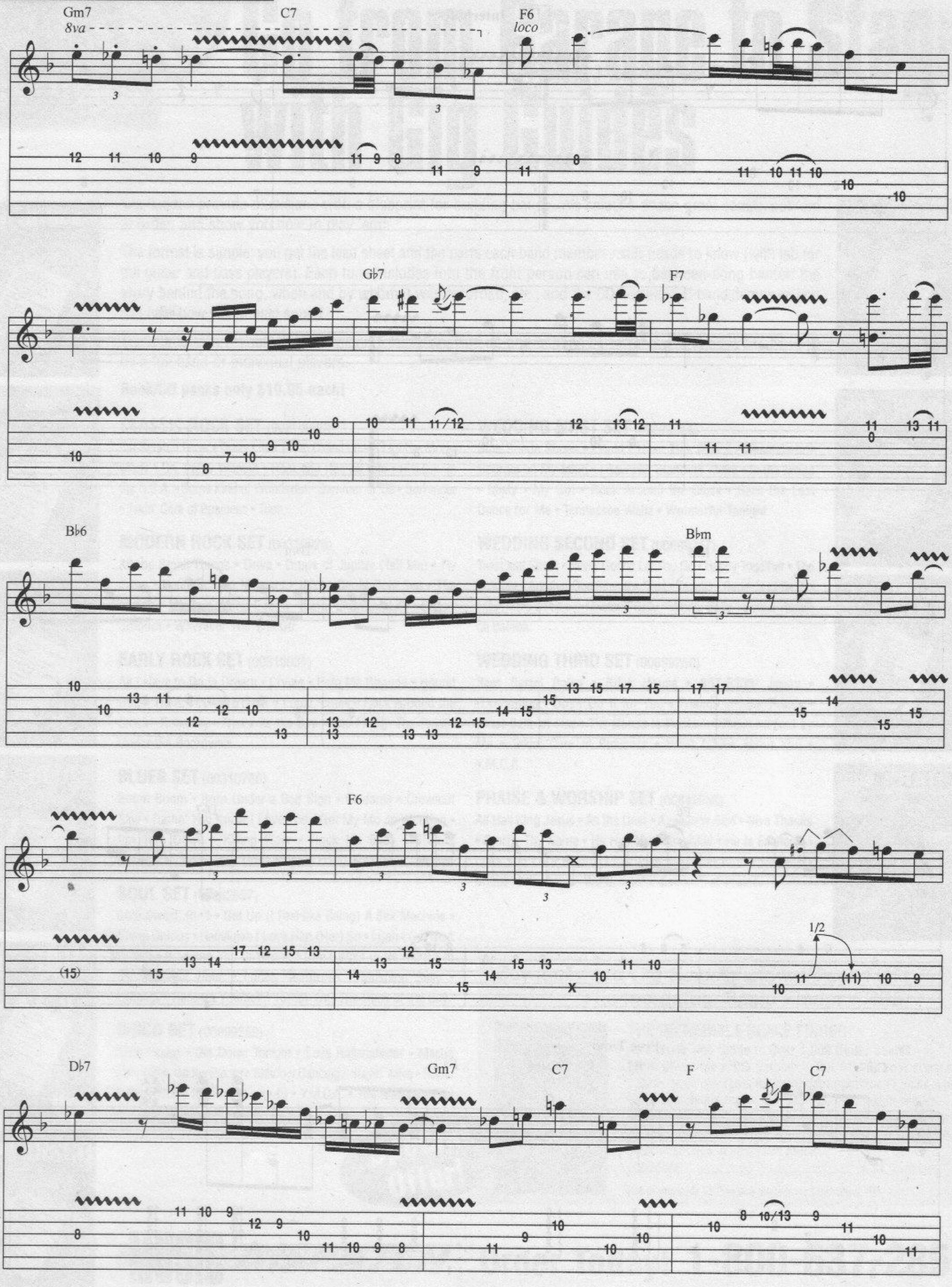

Nuages

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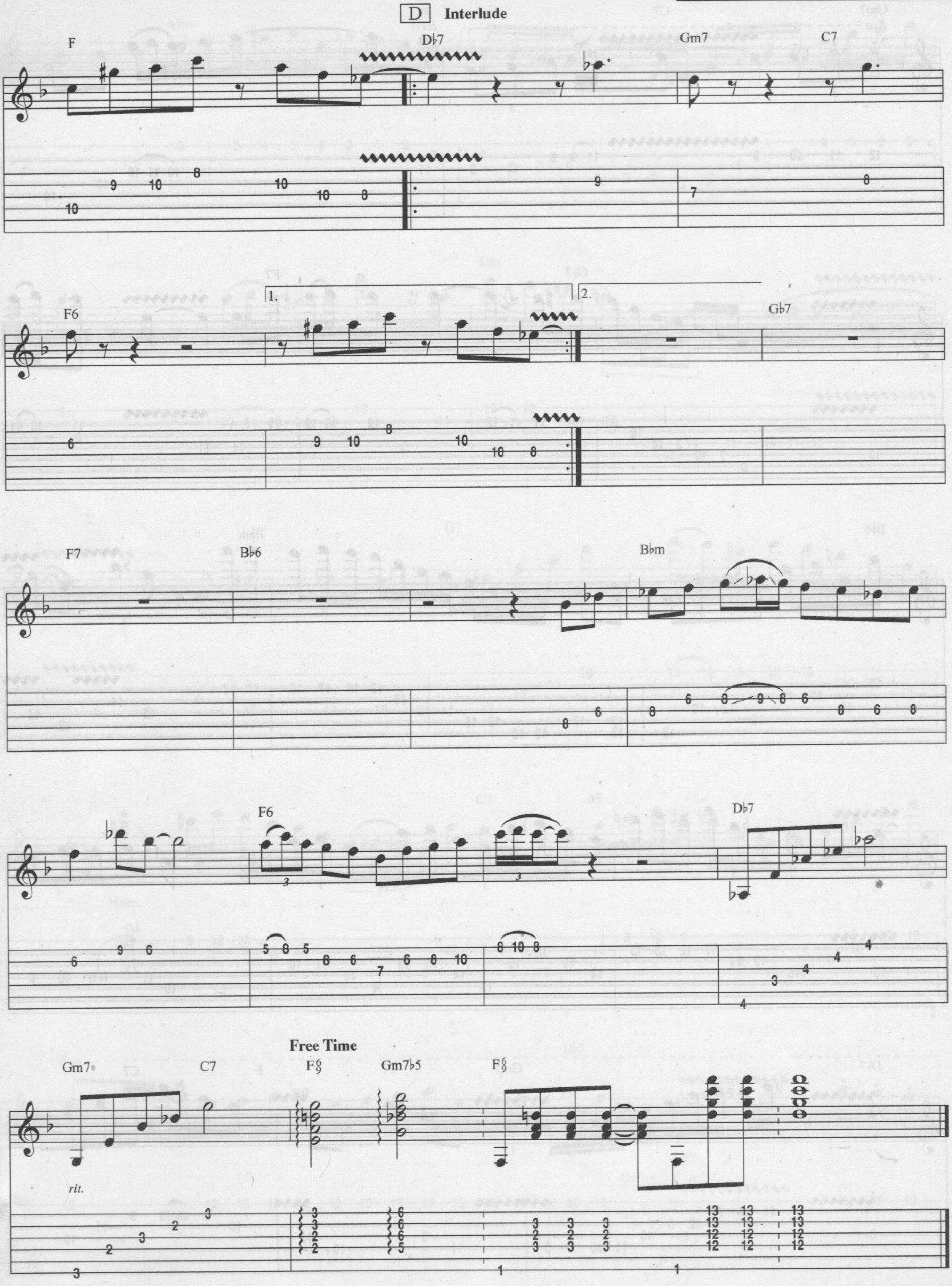
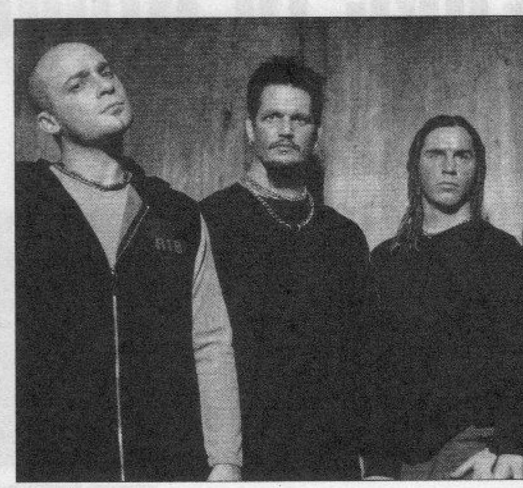




Disturbed "Liberate"

By Dale Turner

Despite the fact most major music video outlets deemed the video for Disturbed's recent single, "Prayer," too disturbing to air due to its apocalyptic content, the group's sophomore effort, *Believe*, has proven itself a force to be reckoned with. With "Remember" still a heavy favorite at rock radio, the Chicago-based quartet—David Draiman (voice), Dan Donegan (guitar), "Fuzz" (bass), and Mike Wengren (drums)—are crushing contenders with "Liberate."

LIBERATE YOUR PICKING HAND!

The primary syncopation Donegan uses throughout the intro/verse sections of "Liberate" relates directly to rhythm of the verse vocal. (Think: "Syn-co-pate your mind!") Notice that the smallest rhythmic unit present in Donegan's riffing is the 16th note. When practicing tricky rhythm patterns, it's helpful to feel an entire figure with the smallest rhythm present. Either aloud, or inside your head, count, "One-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh." This, of course, not only helps keep track of where each individual beat is, it assigns a specific syllable to each beat's smaller bits.

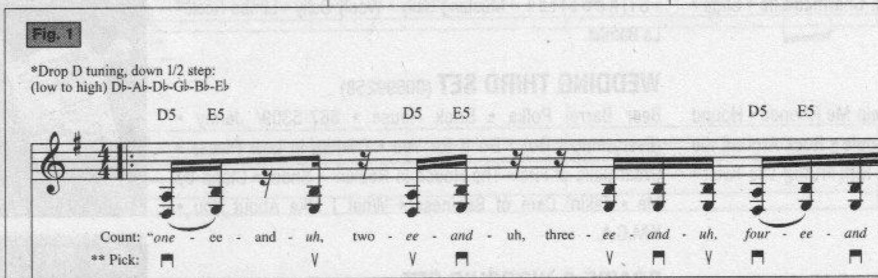
The next step is understanding how this counting pattern and your picking-hand's upstrokes and downstrokes interrelate. When picking 16th-note riffs, a good rule of thumb is to use downstrokes for each note struck on beats 1–4 and strict *alternate picking* (down-up) for the attacks in between. Keeping your picking hand relaxed, and using a rotating motion at the wrist for each pick stroke, take a stab at **Fig. 1**, noting how the included pick indications relate to the counting pattern. When you feel you've got it together, you'll be ready to tackle **Fig. 2**, reminiscent of the second half of Donegan's doomsday riff. Once you're comfortable with both Fig. 1 and Fig. 2, try playing them back-to-back, using a metronome set to a slow, comfortable tempo. As you improve, gradually jack up the metronome's speed, forging onward until you reach Donegan's tempo of 126 beats per minute.

CRUSHING CHORUS CHORDS

Another interesting facet of Dan Donegan's influential riffing style is his use of colorful chords. The C5–C(♭5) and Em–Esus2 moves [**Fig. 3**] in this song's chorus make his riffs stand out from the rest of the nü-metal pack. Using the aforementioned chord shapes as inspiration, try to fabricate your own voicings either by adding or subtracting notes of your choosing from routine power chords.

Fig. 1

*Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭



*all figures
**⊓ = downstroke, V = upstroke

Fig. 2

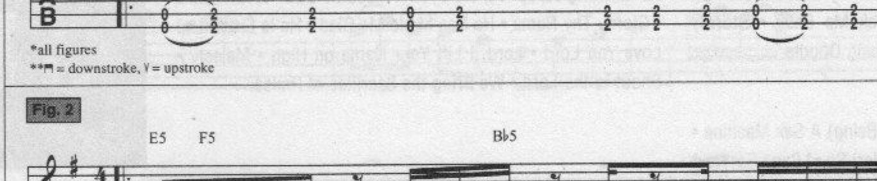
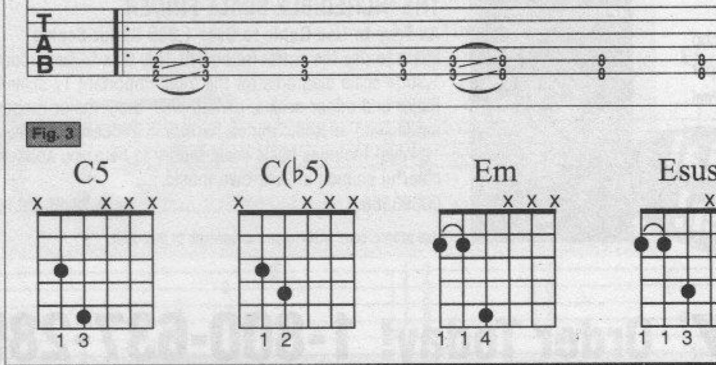


Fig. 3



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PICKUP/POSITION: Humbucker/Bridge
GAIN: 6
EQ: Bass/Mid/Treble: 6/8/6

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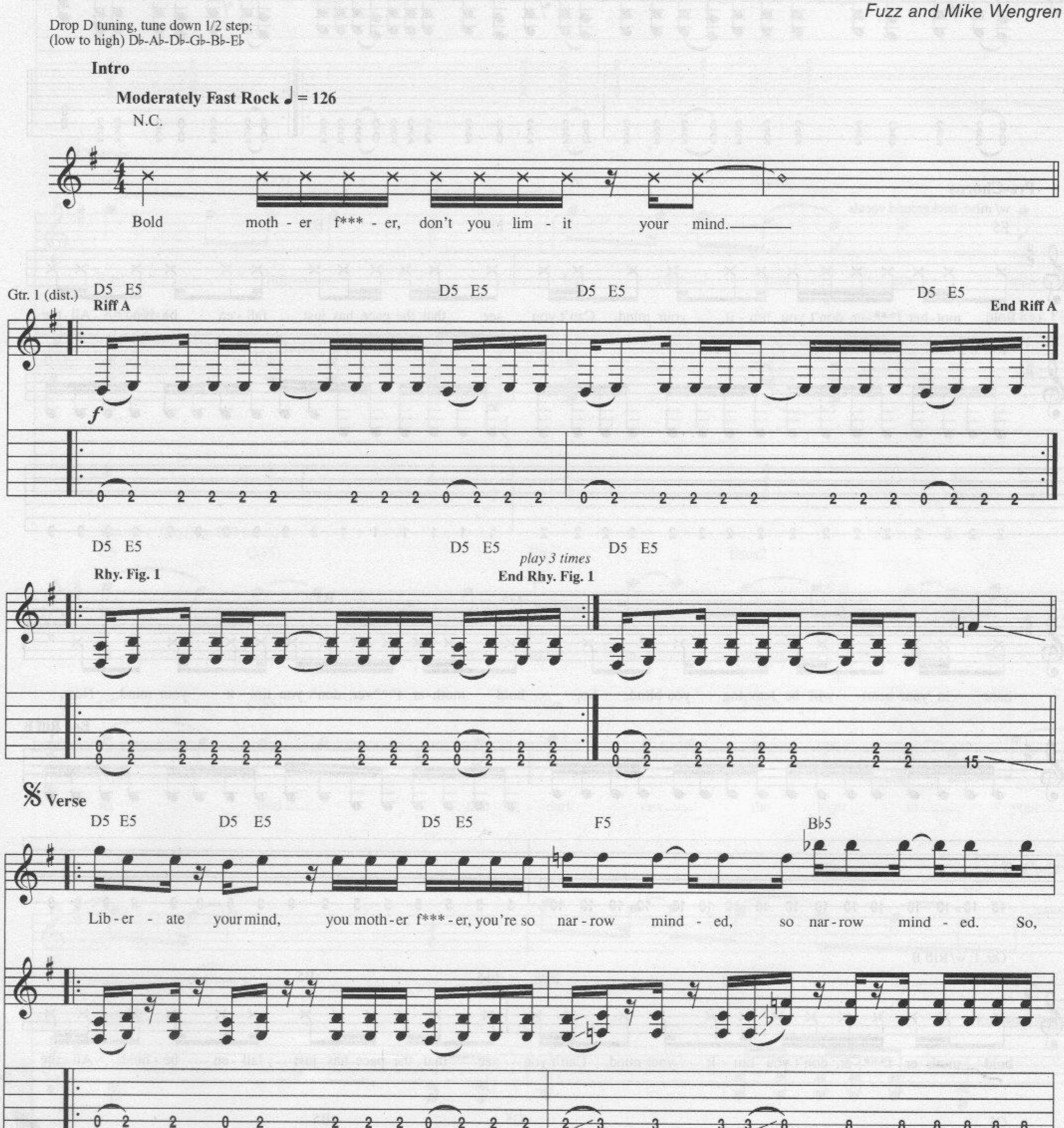
LIBERATE

As Recorded by Disturbed
(From the Reprise Recording BELIEVE)

By David Draiman, Dan Donegan, Fuzz and Mike Wengren



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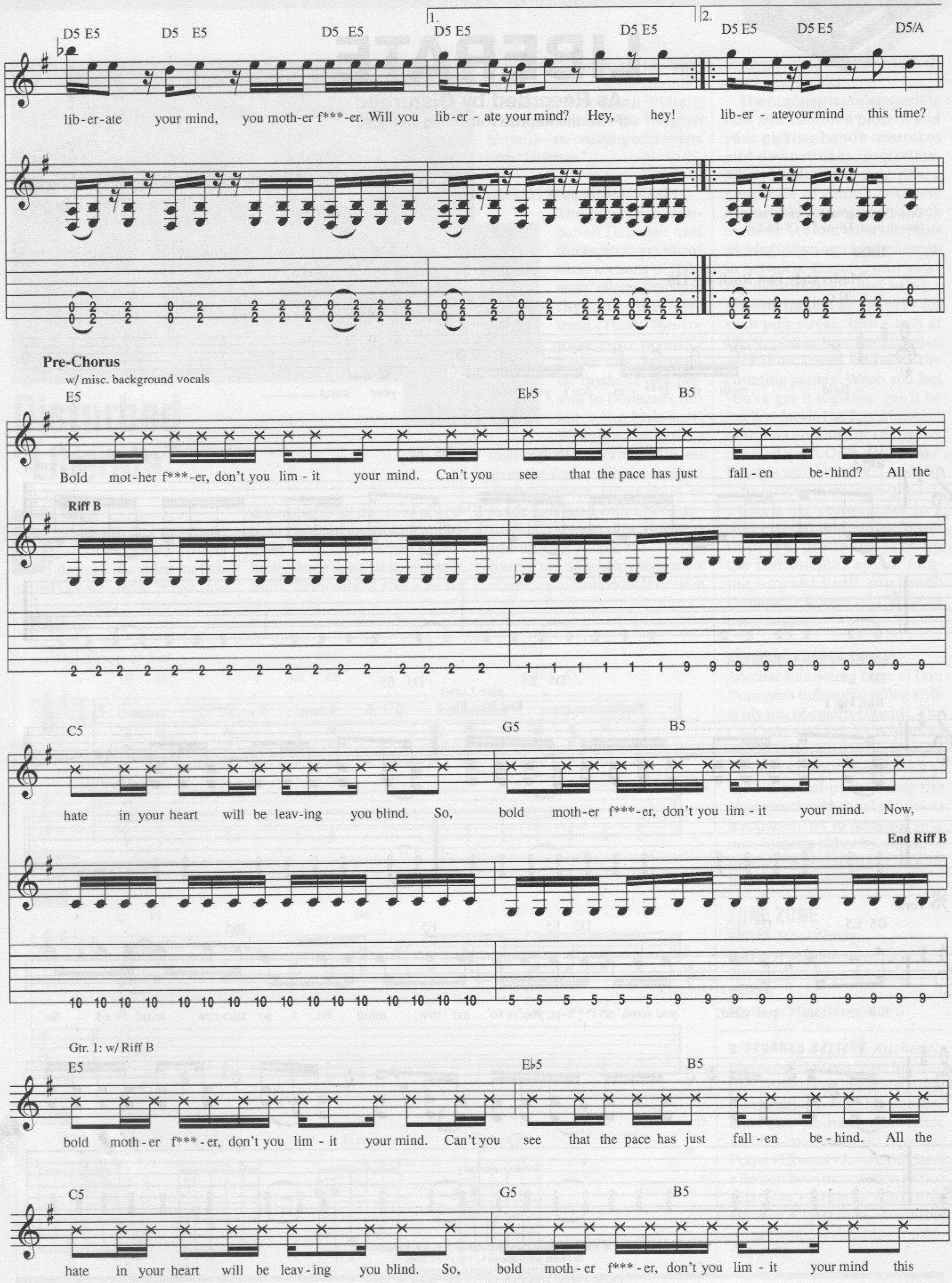

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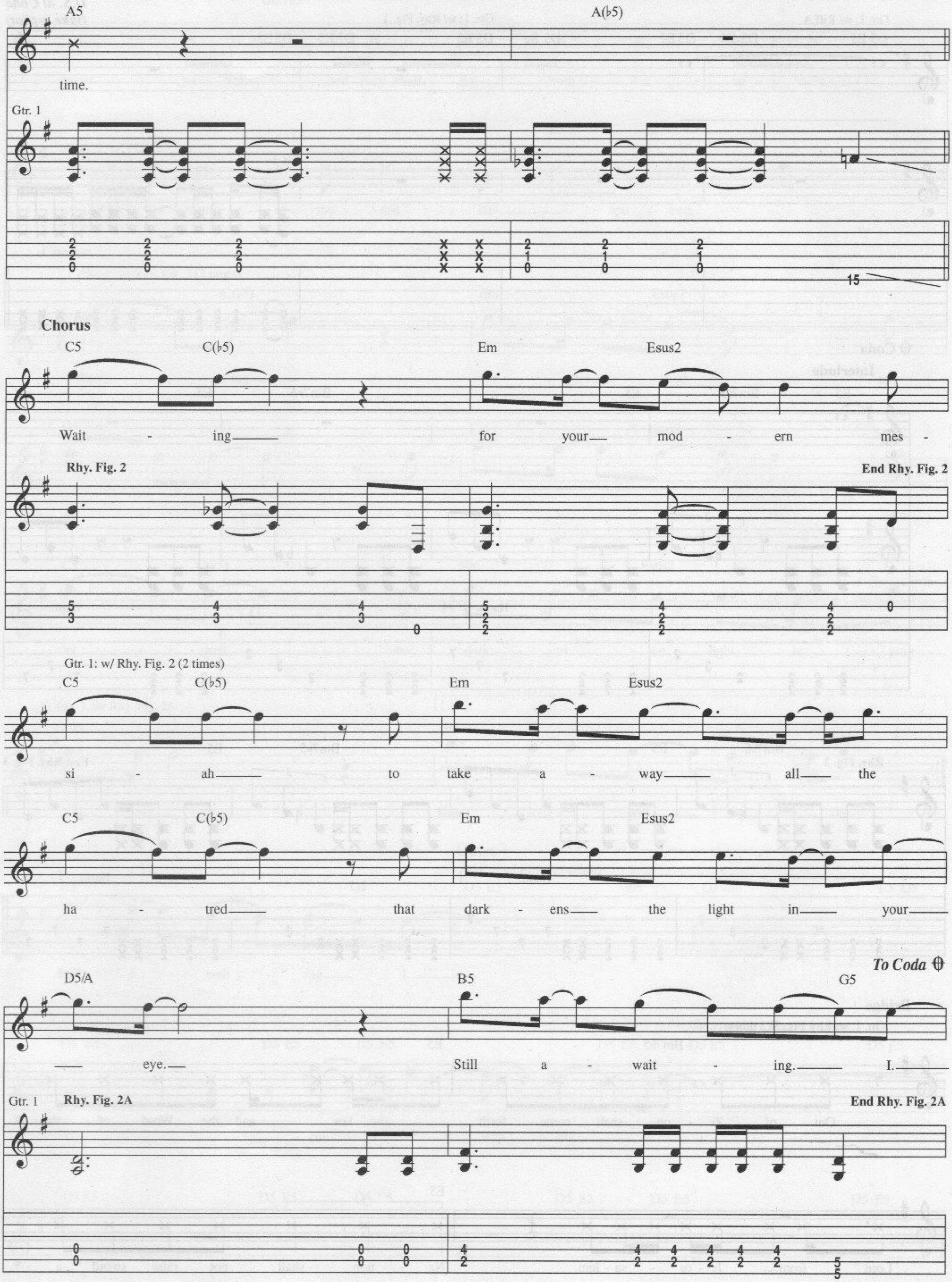

Liberate

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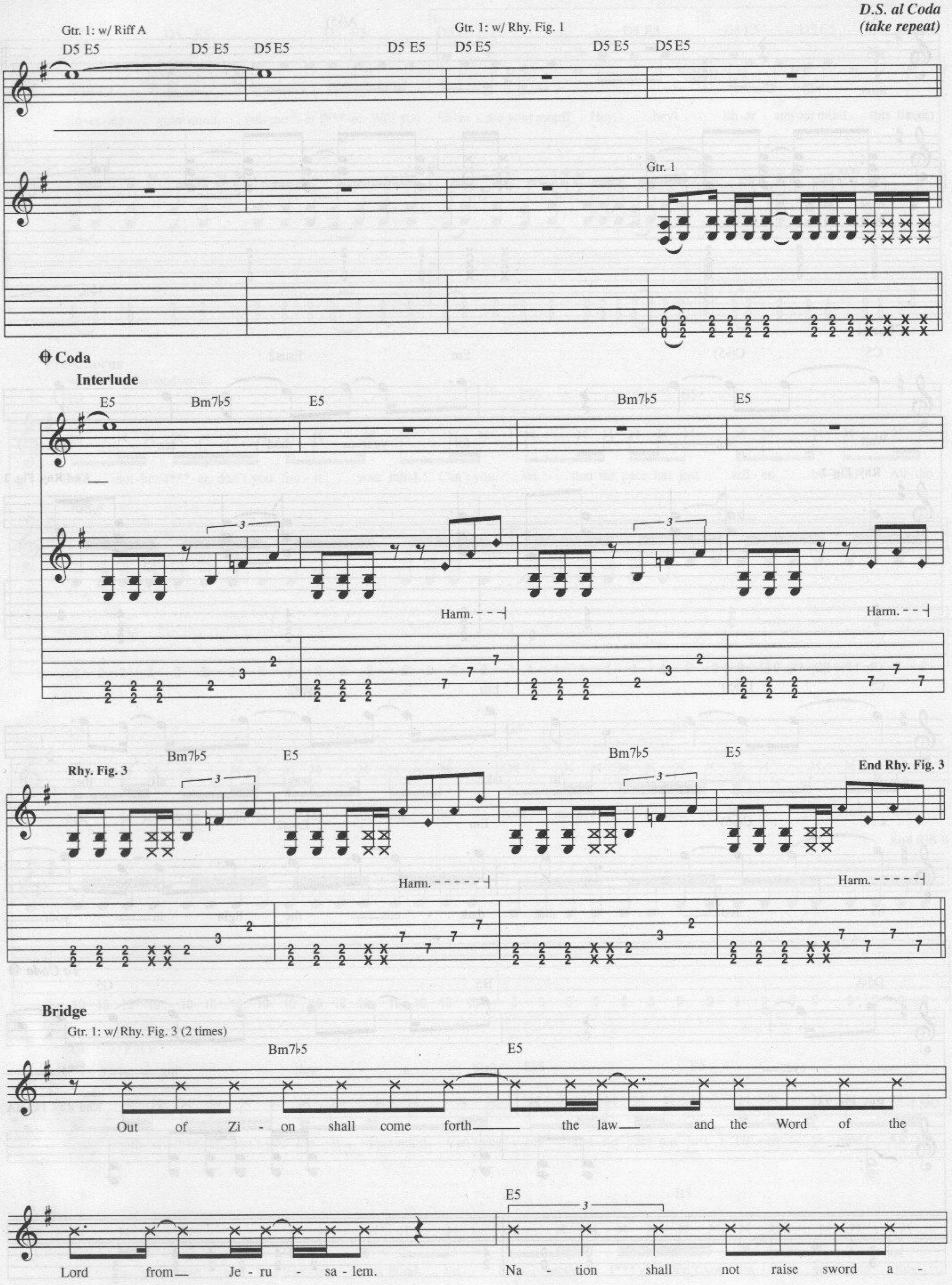

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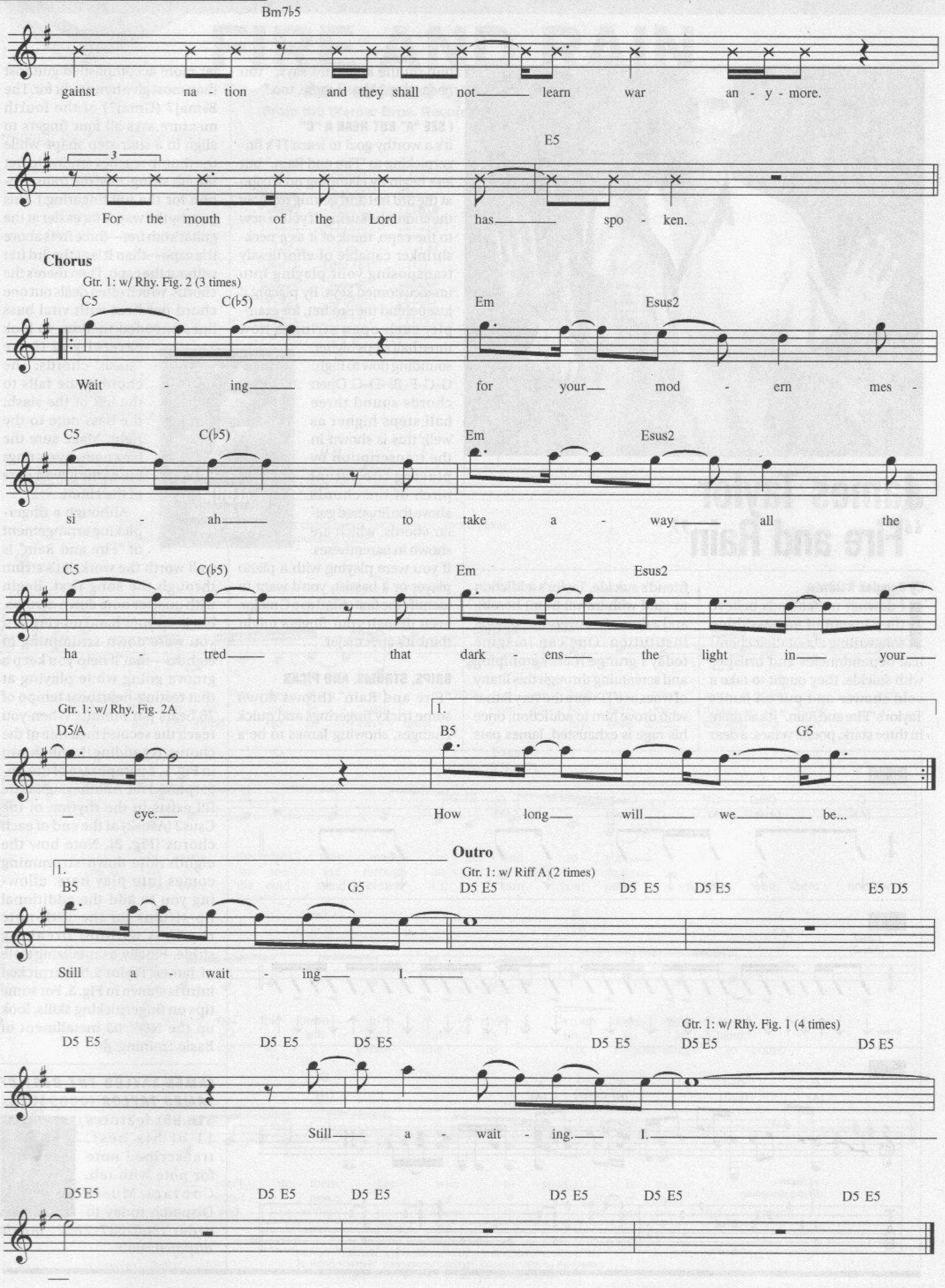
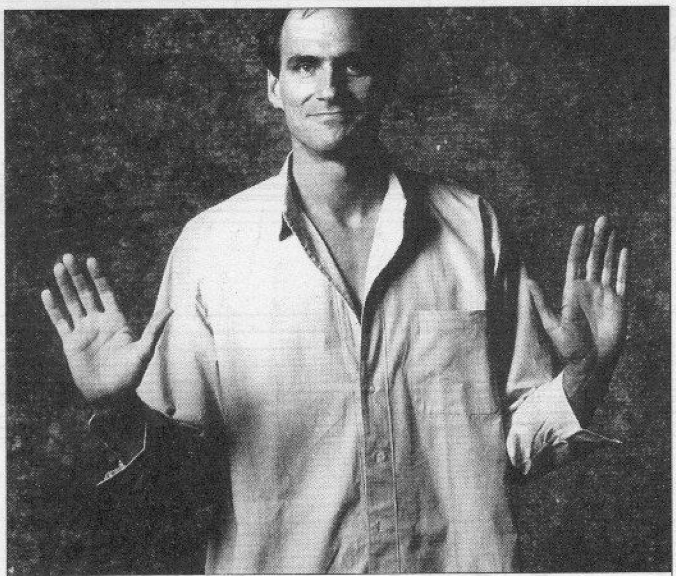




James Taylor "Fire and Rain"

By Douglas Baldwin

If downer metalheads believe they invented angst-ridden songwriting about their chemical dependencies and brushes with suicide, they ought to take a cold shower and put on James Taylor's "Fire and Rain." It's all there in three stark, poetic verses: a dear friend's suicide, Taylor's addiction to (and withdrawal from) heroin, and a time of recovery in a mental institution. One can imagine today's grunge rocker stomping and screaming through this litany of woes as if JT were the very father who drove him to addiction; once his rage is exhausted, James pats him on the knee and says, "You been there? I been there, too."

I SEE "A" BUT HEAR A "C"

It's a worthy goal to learn JT's fingerpicking to "Fire and Rain," but let's begin by clamping on a capo at the 3rd fret and getting to know the chords he's using. If you're new to the capo, think of it as a neck-shrinker capable of effortlessly transposing your playing into unaccustomed keys. By placing it just behind the 3rd fret, for example, each open string is now three half steps higher, sounding (low to high) G–C–F–B♭–D–G. Open chords sound three half steps higher as well; this is shown in the transcription by placing the actual pitch of the chords above the fingered guitar chords, which are shown in parentheses. If you were playing with a piano player or a bassist, you'd want to identify the first chord as a C major, even though your fingers might think it's an A major.

ALBUM
Sweet Baby James
(Warner Bros.)

GRIPS, STRUMS, AND PICKS

"Fire and Rain" throws down some tricky fingerings and quick changes, showing James to be a far more accomplished guitarist than most give him credit for. The B♭maj7 (Gmaj7) of the fourth measure asks all four fingers to align in a stair-step shape while the thumb reaches around to fret the 6th string. (See the transcription for the full fingering.) This grip, by the way, is far easier at the guitar's 6th fret—three frets above the capo—than it is at the 3rd fret without the capo. Then there's the chorus, which often deals out one chord per beat with vital bass lines encoded therein, so look carefully at those "slash" chords: The chord name falls to the left of the slash; the bass note to the right. Make sure the bass note always rings out as the lowest note of the chord.

Although a fingerpicking arrangement of "Fire and Rain" is well worth the work, let's strum through the song first. Begin with quarter note down-strums, but keep your hand moving as if you were down-strumming in eighths—that'll help you keep a groove going while playing at that resting-heartbeat tempo of 76 beats per minute. When you reach the second measure of the chorus, try adding the fill shown in **Fig. 1**, a paraphrase of the fingerpicked fill. Another signature fill exists in the rhythm of the Csus2 (Asus2) at the end of each chorus [**Fig. 2**]. Note how the eighth note down-strumming comes into play here, allowing you to add the additional up-strums for the 16th-note rhythms without breaking stride. Finally, a tantalizing taste of James Taylor's fingerpicked intro is shown in **Fig. 3**. For some tips on fingerpicking skills, look up the NOV/03 installment of Basic Training.

Fig. 1

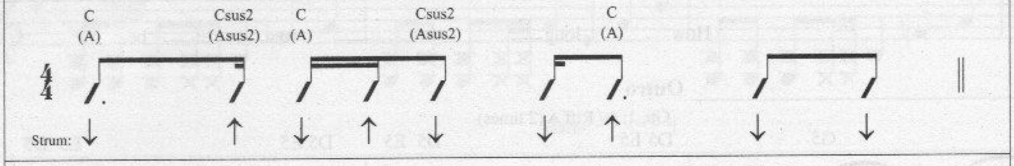


Fig. 2

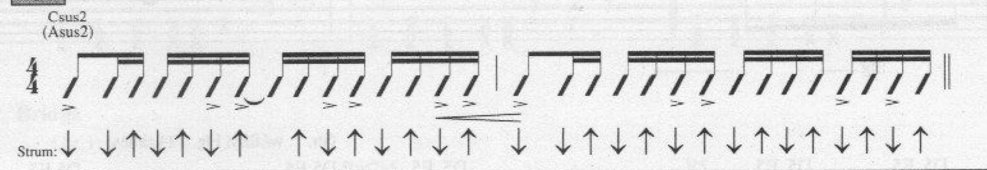
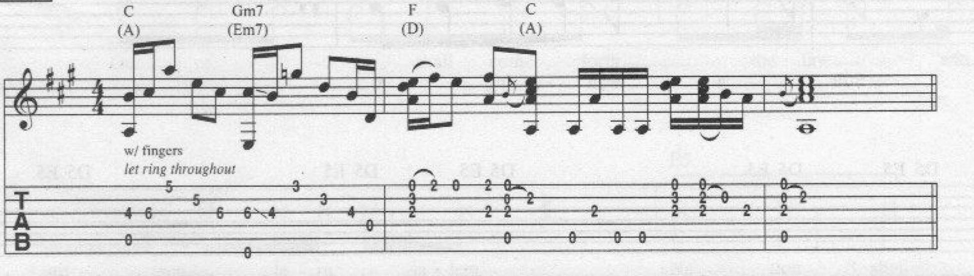


Fig. 3



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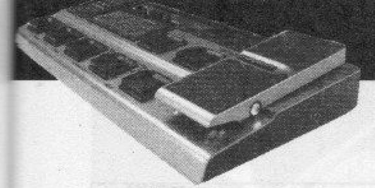
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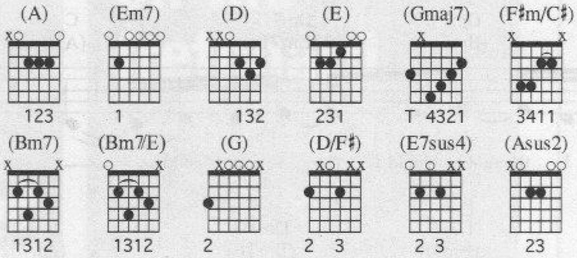
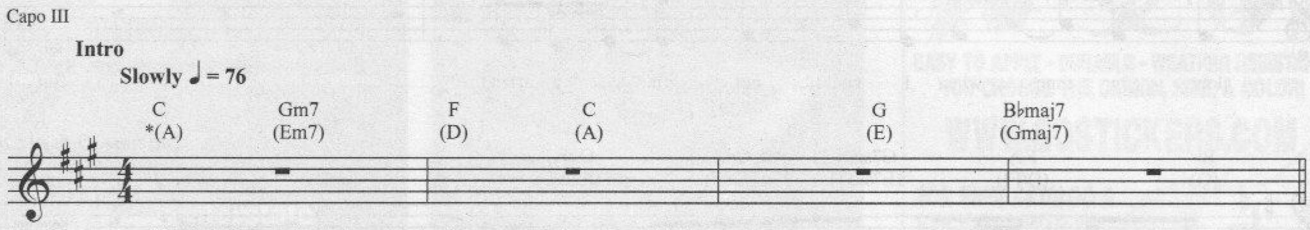
FIRE AND RAIN

As Recorded by James Taylor
(From the Warner Bros. Recording SWEET BABY JAMES)

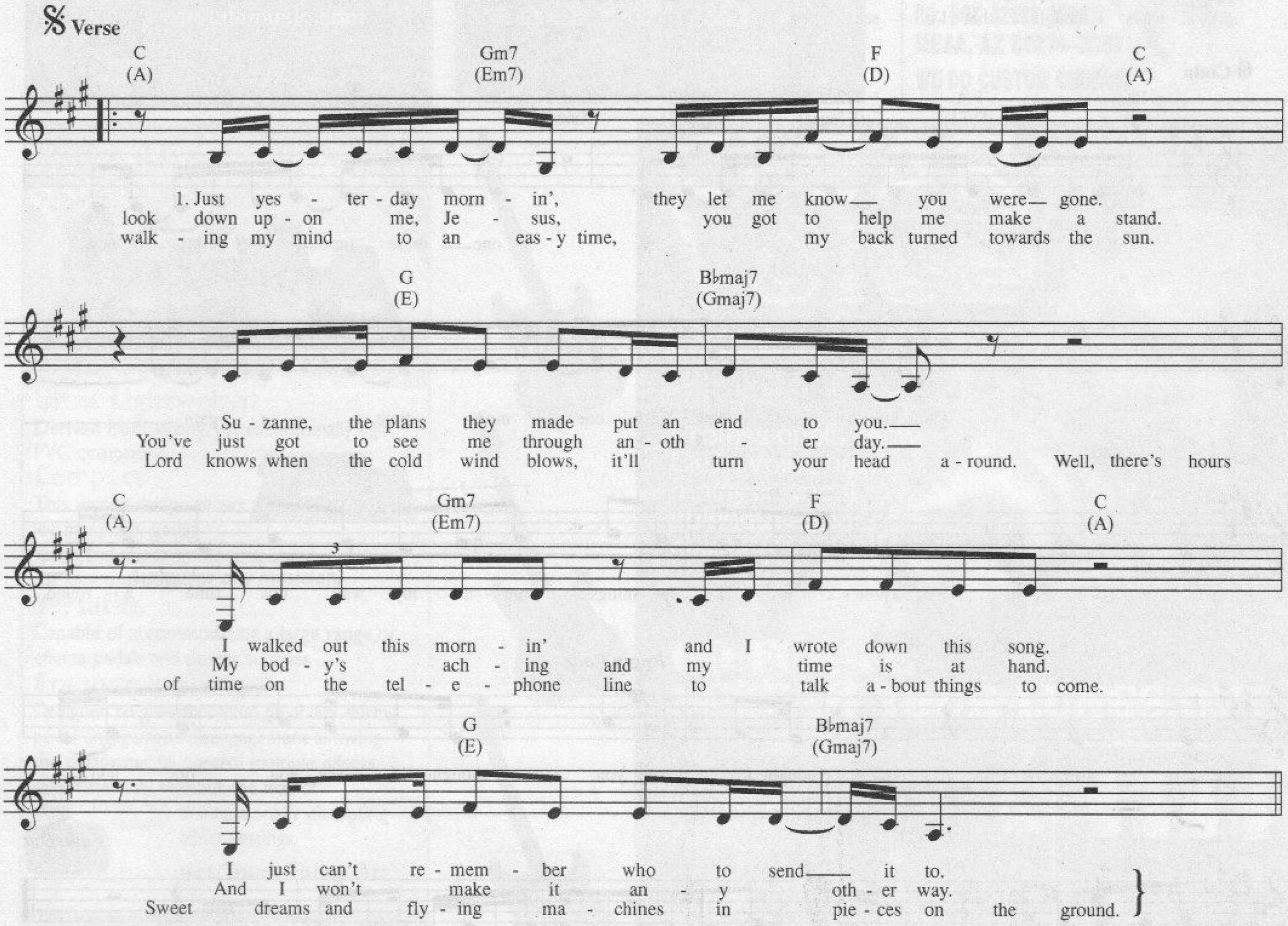
Arranged by Adam Perlmutter

Words and Music by James Taylor





*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above represent actual sounding chords.



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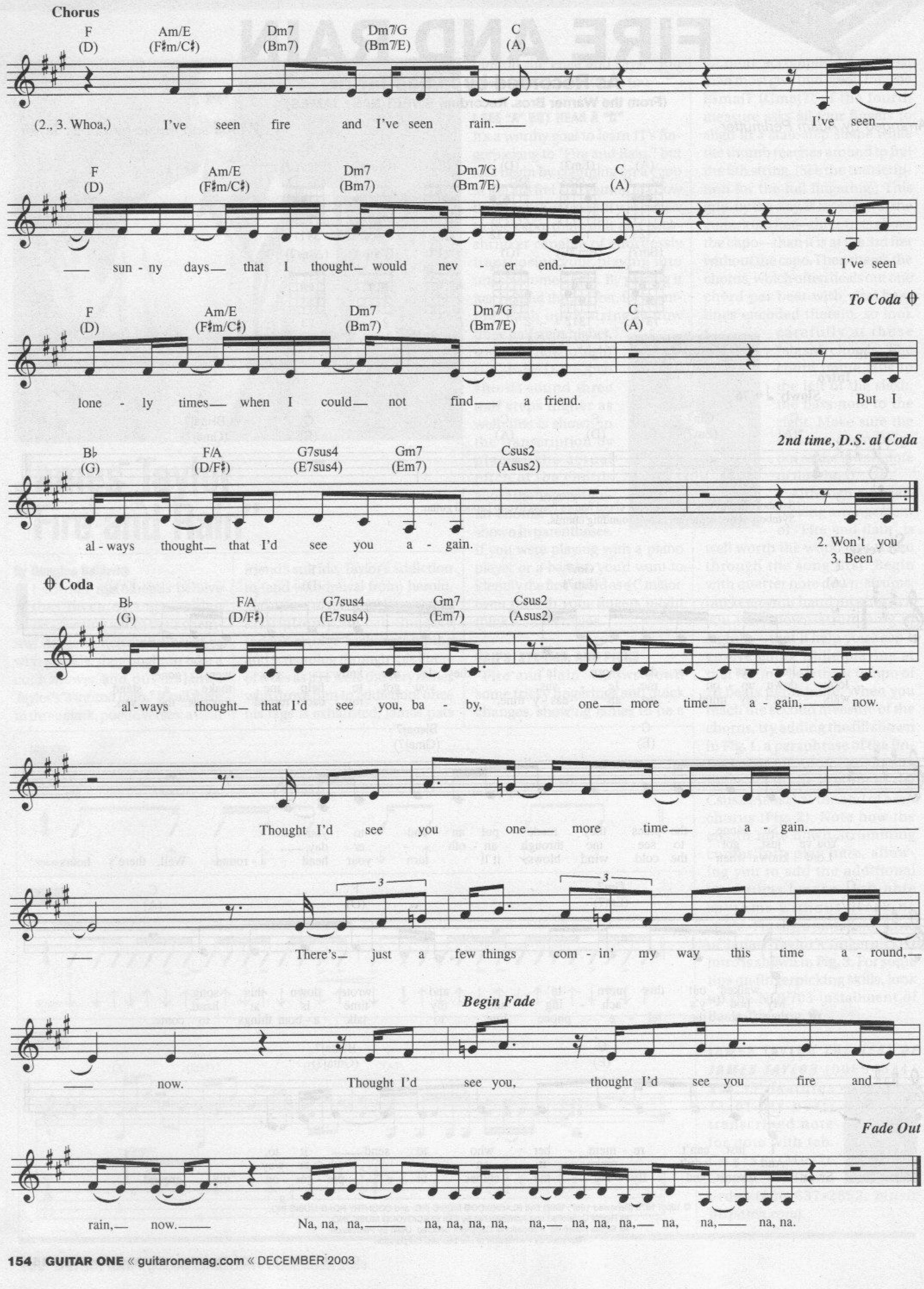
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